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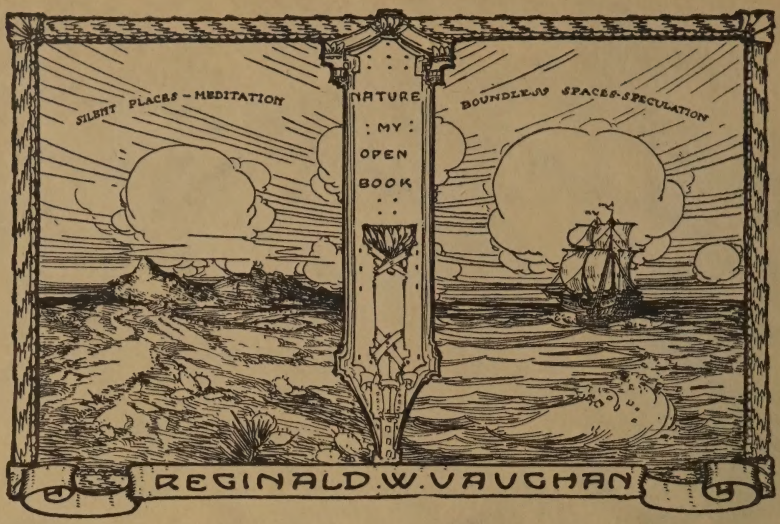
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CATALOGUE OF

ETCHINGS, LITHOGRAPHS WATER COLORS, DRAWINGS AND BOOKS

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MEMORIAL EXHIBITION

OF THE WORKS OF THE LATE

JOSEPH PENNELL

HELD UNDER THE AUSPICES OF THE PHILADELPHIA PRINT CLUB AND THE PENNSYLVANIA MUSEUM, IN MEMORIAL HALL, FAIRMOUNT PARK PHILADELPHIA, FROM OCTOBER 1ST TO OCTOBER 31ST, 1926

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JOSEPH PENNELL

MEMBER NATIONAL ACADEMY OF DESIGN • MEMBER NATIONAL INSTITUTE ARTS AND LETTERS FELLOW AMERICAN ACADEMY ARTS AND LETTERS MEMBER ARCHITECTURAL LEAGUE OF NEW YORK MEMBER SALMAGUNDI CLUB • MEMBER PHILADELPHIA SOCIETY OF ETCHERS • MEMBER PHILADELPHIA SKETCH CLUB • HONORARY MEMBER THE PRINT CLUB OF PHILADELPHIA • MEMBER NEW YORK SOCIETY OF ETCHERS • MEMBER SOCIETY OF ILLUSTRATORS • MEMBER INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS AND GRAVERS LONDON • HONORARY ASSOCIATE ROYAL BELGIAN ACADEMY • MEMBER PARIS SOCIETY OF AMERICAN PAINTERS • MEMBER T SQUARE CLUB • MEMBER SOCIETE DES PEINTRES-GRAVEURS FRANCAIS MEMBER ART WORKERS GUILD OF LONDON • HONORARY ASSOCIATE OF AMERICAN INSTITUTE OF ARCHITECTS • HONORARY ASSOCIATE OF ROYAL INSTITUTE OF BRITISH ARCHITECTS • MEMBER THE NEW SOCIETY • MEMBER ROYAL ACADEMY OF ANTWERP

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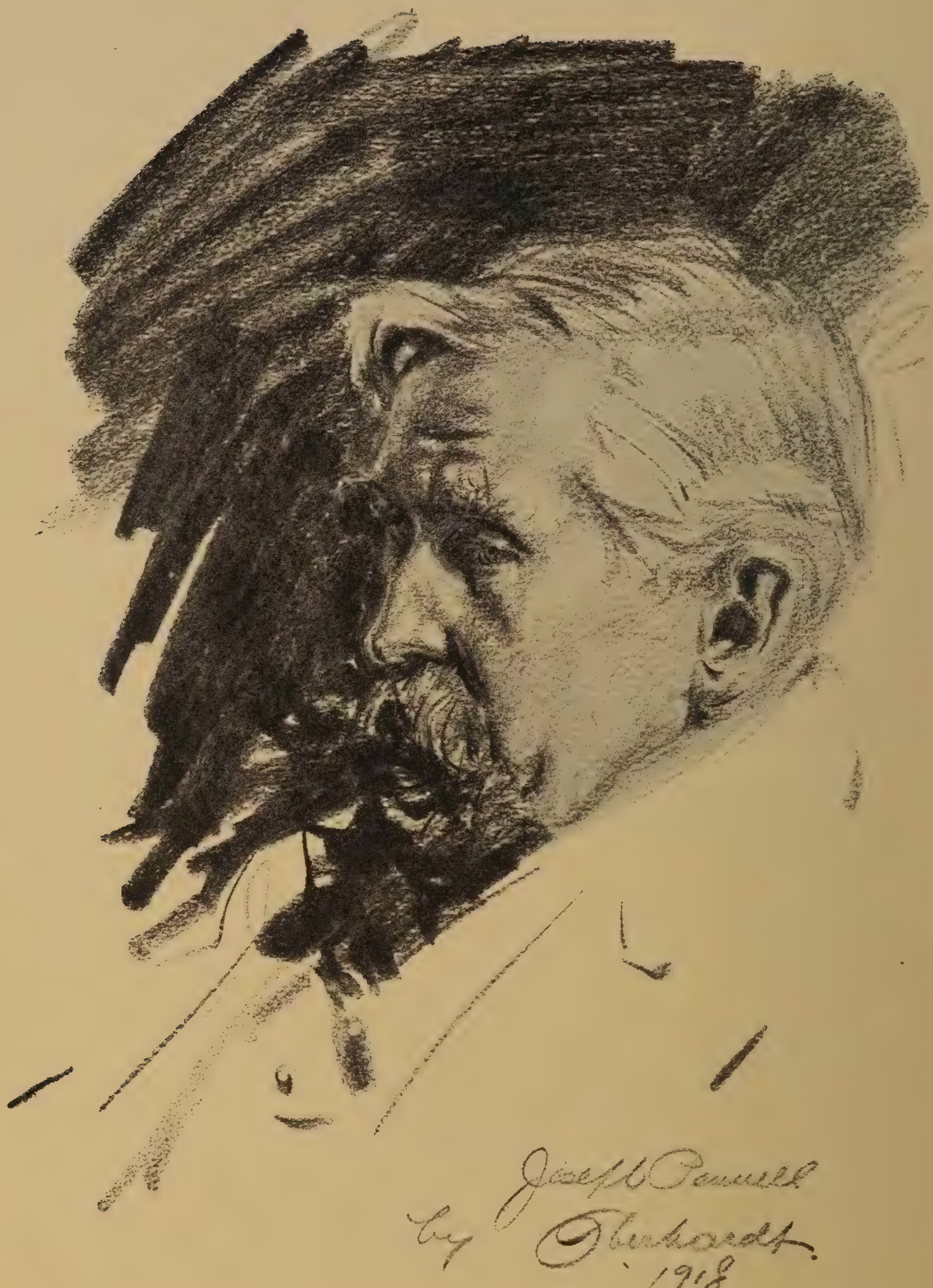
Joseph Pennell
by Eberhardt.
1918.

JOSEPH PENNELL

IT is fitting that this Memorial Exhibition of the works of Joseph Pennell should be held here in Philadelphia where he was born, where he grew to manhood, where he first studied art, and from whence he went forth in the world to be an honor to his craft and to the city of his birth. It is true that at various times he said harsh things about Philadelphia, in common with New York, London, Paris, Berlin, but it was a world condition rather than any local manifestation that he was condemning. And, after all, who shall say that he did not tell some wholesome and much-needed truths! Many there are at the present day who have thought his thoughts and believed his beliefs and yet have never had the hardihood of soul to utter them.

It is further appropriate that this exhibition should be held in this Sesqui-Centennial year because 1876 was the year of Pennell's birth in art. In that year he tried to enter the schools of the Pennsylvania Academy of Fine Arts and was at first rejected. He was only sixteen and hardly had his eyes open. And then in this Sesqui-Centennial year, after long work, much happiness and some bitterness, his eyes were finally closed. Within those fifty years lies his whole career. It was a very active, forceful and famous career, as any reader of his *Adventures of an Illustrator* must realize. He was an illustrator, as he tells us in that autobiography, but he was also a lecturer, a newspaper writer, the author of many books, and a distinguished figure in the art and literary world of his time. He knew almost everybody worth knowing in that world, was interested in every important movement, was the advocate of whoever or whatever was right in art, and was himself an artist of high distinction. The report of his life and work in the *Adventures* is not over-reported. I was there during more than thirty of the fifty years and can bear witness to the truth of the story.

Pennell insisted always that he was *born* an illustrator and certainly some early happenings seem to confirm it. At sixteen he was not only admiring the work of Abbey and Duveneck but he had fallen in love with the drawings of Fortuny and Martin Rico. That seems almost a stroke of genius. The usual artist-biography tells us how the young aspirant goes wrong in his early admirations and spends years in getting set right again, but here was Pennell at sixteen going right—tremendously right. Fortuny and Rico were, for pen-and-ink work, the very best examples any young illustrator could follow. The public that knows Rico only by his latter-day commercial paintings has little idea of the beautiful pen drawings that he made of Venice and Venetian architecture. I knew him so far back as 1883 and was astounded at the sketches of doors, windows, domes and chimney-pots that he would occasionally show me in his note-books. It was the emphasis of the spot rather than the line that gave Rico's work its brilliancy of light and the composition itself was an arrangement by blacks and whites rather than a grouping of objects in an atmospheric envelope. This made for the best reproduction and printing and the illustrator is always a half-printer or at the least always keeps the reproductive process in mind. The work of Rico appealed to Pennell, as did also that of Fortuny, Casanova, Fabres. Other Americans were of the same faith. Duveneck and Abbey, though each in method peculiar to himself, were working in the most modern spirit, and Blum, Brennan and Lungren were attracting attention to themselves in the *Century Magazine* with A. W. Drake to encourage them. It was to Drake that Pennell owed his first intelligent guidance, and the sources of inspiration in pen drawing for all of them were Menzel, Meissonier, Fortuny, Rico, Casanova. Other gods came later but these were in the beginning and Pennell was fortunate in his finding them at such an early age. They were "an inspiration for what I was soon to do", as he expressed it.

The results in work were almost immediately apparent in the drawings made for the *Century Magazine*. The very early ones were

naturally hesitant, but in 1883, when Pennell first went to Europe to illustrate Howells *Tuscan Cities*, the drawings indicated some more settled convictions. They were in the style of Rico. Even such etchings as On the Arno, 1883, a view of the Ponte Vecchio, showed the influence of Rico, though there was also a large something peculiarly Pennellesque about them that persisted with him to the end. Both the influence and the personality were apparent in the splendidly picturesque etching of 1883, Ducal Urbino seen from the Valley. Pennell had already arrived when he took up his first monumental work—the *English Cathedrals*, for which Mrs. Schuyler Van Rensselaer wrote the text. At twenty-three he was an accomplished craftsman—heaven only knows how or why, unless we agree with him that he was "a born illustrator". For his training had been slight, sporadic, and of little worth. But from the beginning his observation and his industry had been enormous. He worked and taught himself and became erudite through test and experiment. He believed always in the gospel of work.

The drawings for the *English Cathedrals* as related to his later performances seem a little exact—sometimes too articulate. That was possibly a shortcoming of the Rico method. The brilliancy of the light did away with atmosphere and left some sharpness of edge. Pennell was to remedy that later on. But here the sharpness shows at the start, more in the pen work than in the wash drawings, and perhaps some of it may be charged up to the wood-engraver. It can hardly be counted a defect, and perhaps should not be noted at all except as it shows Pennell's recognition of it and his quick steps to change it. The *French Cathedrals*, for which Mrs. Pennell wrote the text, were to show the change, and I think almost anyone can see it by comparing such pen drawings as the Choir Stalls of Lincoln, Durham from Dun Cow Lane, The Angel Choir, Lincoln, Ely from a Garden in the Close, of the English Series with the Southern Portal of St. Gilles, the Western Portal of Le Puy, the South Portal of Chartres, the West Front of Bourges, of the French Series. There is a loosening of the line and some toning down of the brilliant contrast

of black with white. A recognition of tonal qualities is more apparent, of course, in the wash drawings and the charcoals. Pen drawing and etching are sketching or they are nothing. Line is their primary reliance and tone is something that follows after.

But how excellent are all these drawings, split words about them as we may! And how picturesque and illustrative! Infallibly he picked the right spot to work from so that his picture would compose well; infallibly he got the right light so that his blacks and whites—all that he had to work with—should reinforce one another, not too obviously but justly and truthfully. For this cunning of eye and hand, look at the early work, the Central Tower of Canterbury, the Durham from the Southwest, or St. Paul's from Paul's Wharf. And already he was master of almost all the mediums—pen, pencil, charcoal, wash, etching, lithograph. He used first one and then another, adapting the medium to the theme in hand and showing almost as much skill in one as in another. Notice this in the foggy air of St. Paul's from Waterloo Bridge, the subdued light of Beauvais from the Market Place, the shadowed light of the Choir of Le Puy, the rain effect of the Notre Dame Main Facade. A more frequent use of charcoal was to grow with him and characterize his later and perhaps his stronger work. The power of massed blacks, the beauty of darkness mysteriously illumined by light, always attracted him.

In 1883, at twenty-three, Pennell was well seated in the saddle and after that he rode—rode on incessantly until his death. Recognition (and there was abundance of it at this time) did not turn his head. He worked and strove for better expression and never spared himself. The quantity of his output in newspapers, magazines and books was large, and hundreds of his drawings never saw the light of publication. We did together the *New New York* for which he was to furnish 125 drawings. But he did nearly 250 from which the 125 were selected. And the almost endless variety that showed in drawing, etching and lithograph! There are writers of one book and painters of one picture, but Pennell was not of them. He got nothing by accident and was not beholden to luck. He was a craftsman, knew his

mediums by heart, and carried on for fifty years ever striving to improve upon himself and set forth some new beauty in some more expressive way. In the last year of his life he announced that he would devote more time to painting. He was seeking even then a newer expression.

His work, looked at today, seems enormous. He did books with Mrs. Pennell, with Cable, with Howells, James, Marion Crawford, Hewlett, and a dozen others. Quite by himself he did palaces in Italy, temples and monasteries in Greece, sky-scrapers and Grand Canyons in America. Hundreds of charcoal drawings were made to illustrate his own *Wonder of Work*, in peace and war, in temple, factory, wharf and canal, with scores of lithographs for illustrated newspapers, series of etchings for exhibitions, posters for governments. He made illustrations for fifty volumes, wrote six volumes of his own, and collaborated with Mrs. Pennell in writing nine more. Besides all this he was, while in London, connected with the *Chronicle* and other newspapers, wrote art criticism and fought like a tiger for Whistler and Aubrey Beardsley. He was Professor in the Slade School, London, he lectured in English towns as later on in Chicago and New York. Up to the last he had an etching class in the Art Students League and, I venture to think, his pupils got more from him than any teacher they ever had. His Scammon Lectures at Chicago were unique and most effective in their giving out of practical knowledge about methods.

I am putting down these doings of Pennell's to suggest the quantity as well as the quality of his work. Almost anyone can do one thing fairly well if he hammers at it long enough, but to do a thousand things and do them all well,—that is quite another story. Toward the last his energy grew feverish through the agony of the war and the constant irritation of post-war days. He raved a bit, as which of us has not! But it was all for love of art which he believed should be founded in skilled craftsmanship, or for love of his country which he thought should be guided by common decency, common honesty and common sense. He loved America best of all and scolded about her because he loved her. There is suggestion of this in the last chapter

of the *Adventures*. At the head of the chapter is his mezzotint of the Statue of Liberty looming upward splendidly against the light of the setting sun. The title he gives it is "Hail America". And at the end he left (with Mrs. Pennell's consent) all his collections, all his prints, and a not inconsiderable fortune in money, to the Library of Congress—to America.

Philadelphia does well to honor Joseph Pennell by holding this exhibition for he was one of her most talented and illustrious sons. He was a member of many societies and here in America was a National Academician, and also a member of the American Academy of Arts and Letters; in addition, he had been medalled, mentioned, honored, and his prints conserved in a dozen countries, but, could he have known it, he would have been more pleased by this recognition from his native town than from any other source. He was a famous man and a great illustrator. And I, his long time and devoted friend, can close this brief notice of him in no better way than by repeating in paraphrase his own words about Whistler: "May his name and fame live forever"!

John C. Van Dyke

A COLLECTION OF ETCHINGS • AQUATINTS • MEZZOTINTS • LITHOGRAPHS • DRAWINGS IN PEN AND INK • CHARCOAL • PASTEL • WASH • PENCIL AND WATER COLOR OF THE LATE JOSEPH PENNELL LENT BY JOHN F. BRAUN • BOOKS • MANUSCRIPT AND LETTERS LENT BY H. DEVITT WELSH • WATER COLORS LENT BY THE MACBETH GALLERIES • OTHER ITEMS AS NOTED

THE ETCHINGS AND LITHOGRAPHS ON EXHIBITION ARE NUMBERED ACCORDING TO THE KEPPEL-BRAUN CHRONOLOGICAL LIST OF OCTOBER 1926

This Exhibition does in no way comprise all of the work of Joseph Pennell but due to the lack of space the Committee has exhibited only such prints, books, water colors, etc., as show the various phases of his work from the beginning in 1880 to the time of his death.

CATALOGUE
COMPLETE LIST OF ETCHINGS AND LITHOGRAPHS OF JOSEPH PENNELL

THE KEPPELL-BRAUN CHRONOLOGICAL LIST OF OCTOBER 1926

ETCHINGS

VIEWS ON THE OLD GERMANTOWN ROAD, PHILADELPHIA

Mostly printed in Journal of Pennsylvania Historical Society, 1880 on

1. Fair Hill Mansion
2. Rising Sun Tavern
3. The Fox Chase Inn
4. Old Stone Bridge at Nicetown
5. Stenton, The Residence of James Logan
6. Wakefield Mills, Fisher's Lane
7. Wakefield, Fisher's Lane
8. Little Wakefield, Fisher's Lane
9. The Wister House, Residence of Charles J. Wister
10. The Morris House, Residence of Washington in 1790
11. The Germantown Academy
12. Robert's Mill
13. Mermaid Inn

13A. Black Horse Inn

PHILADELPHIA 1882—1923

14. Chestnut Street Bridge, Small
15. Below Chestnut Street Bridge
16. Chestnut Street Bridge, Large
17. Marble Yard, Chestnut Street Bridge
18. Schuylkill River
19. Under the Bridges, On the Schuylkill
20. Coal Wharves on the Schuylkill
21. The Last of the Scaffolding
22. Public Buildings, Philadelphia
23. Callowhill Street Bridge
24. Water Street Stairs, Large
25. Water Street Stairs, Small
26. Street Sweepers
27. Sauerkraut Row
28. The Alley Way
29. Chancery Lane
30. The Brass Foundry
31. Plow Inn Yard
32. Below Atlantic City
33. Bridge over the Susquehanna at Harrisburgh
34. The Cavern
35. Philadelphia from League Island
36. City Hall, Small
37. Up Broad Street from Spruce Street
38. The City from Belmont
39. St. Peter's from Pine Street
40. Pennsylvania Hospital
41. Philadelphia, from Lemon Hill
42. Rush Fountain, The Water Works
43. Pennsylvania Arcade, Philadelphia
44. Girard Trust Building, No. 1
45. Girard Trust Building, No. 2
46. Independence Square
47. Looking through Independence Square
48. Independence Hall from Walnut Street, Small
49. The Cliff, Water Works
50. Walt Whitman House, Camden
51. The Alley, Widener's and Wanamaker's
52. Front and Pine
53. The Shrine of Commerce, Girard Trust Co.
54. Stock Exchange
55. Rebuilding Locust Street
56. Second Street Market
57. The Good Mayor's Portrait
58. Temples, Old Water Works
59. St. Peter's Spire
60. Old Swedes' Church
61. Twelfth Street Meeting House

62. William Penn's Grave, Jordan
63. The Ugliest Bridge in the World, Philadelphia and Camden Bridge
64. Christ Church, East End
65. Fourth Street Meeting House
66. Sogno Mio, No. 1
67. Sogno Mio, No. 2
68. The State in Schuylkill
69. The Castle State in Schuylkill
69A. Curtis Building and the Park

WASHINGTON 1882—1923

70. Former Site of National Park, Washington
71. The Choir, Washington Cathedral
72. The Nave, Washington Cathedral
73. Concrete Tower, Washington Cathedral
74. The Cathedral from the Park

LOUISIANA 1882

75. Pilot Town
76. In the Twilight, Pilot Town
77. An Inner Court, New Orleans
78. The Organ Grinder, New Orleans
79. Sieur Georges, New Orleans
80. Mme. Delphine's, New Orleans
81. Café des Exiles, New Orleans
82. An American Venice

VIRGINIA 1882

83. At Lynchburg, Large
84. At Lynchburg, Small
85. Entrance to Luray Cave, Virginia

ITALY 1883—1910

86. The Piazza, San Gimignano, frontispiece
87. The Towers of San Gimignano oblong, from the Orchard
88. San Gimignano, Upright
89. Gateway, San Gimignano
90. Storeyed Florence
91. Porto Romano, Florence
92. Ducal Urbino, Florence
93. A Narrow Way, Florence
94. A Covered Street, Florence
95. On the Arno Large plate of Ponte Vecchio
96. Ponte Vecchio, Florence
97. Ponte del Trinita, Florence
98. Old Court, Florence
99. Mercato Vecchio, Florence
100. Plazza del Comune, Pistoia
101. In Pistoia
102. Archway, Pistoia
103. The Landing Place, Leghorn
104. Pisa
105. The Swing of the Arno, Pisa
106. The Old Arsenal, Pisa
107. Street in Fiesole
108. A Washing Place, Siena
109. Up and Down in Siena
110. A Sienese Street
111. Siena
112. Street of Stairs, Siena
113. Via Sant' Agata, Siena
114. In Siena
115. The Calcine, Venice
116. A Little Canal, Venice
117. San Giorgio, Venice, Large
118. San Giorgio from the Lagoon, Venice, Upright
119. From the Garden, Venice
120. Shipping, Venice
121. Little Venice
122. Distant Venice
123. A Doorway, Venice
124. Oar Makers, Venice
125. The Byzantine House, Venice
126. Yesterday and Today, Venice
127. Lagoon, Venice
128. Near the Abazzia, Venice
129. The Rialto, Venice
130. Ponte Pinelli, Venice
131. The Light Lagoon, Venice
132. Venice, No. 1

133. Venice, No. 2
134. The Doge's Palace and Ducal Tower, Venice
135. On the Riva from Pennell's Window
136. Café Orientale, Venice
137. Rebuilding the Campanile, Venice
138. Venice at Work
139. Building the Victor Emmanuel Monument, Venice
140. Old and New Rome
141. St. Peter's from the Pincian

SPAIN 1904

142. St. Martin's Bridge, Toledo
143. The Alcazar, Toledo
144. The Hospital, Toledo
145. Toledo
146. The Castles, Toledo
147. The Bridge at Alcantara
148. The Arch of the Bridge at Alcantara
149. The Castle of Cervantes
150. Vega
151. Puerta Visagara
152. Posada de la Hernmandad

FRANCE 1883—1914

152A. Little French Street
153. Chartres, No. 1
154. Chartres, No. 2
155. The Mill near Fontainebleau
156. Le Stryge
157. The Devil of Notre Dame
158. Marguery, Paris
159. Canal Martiques
160. Daudet's Mill
161. Le Puy, A Study
162. Le Puy
163. Saint Nectaire
164. Coutances, No. 1
165. Coutances, No. 2
166. Coutances, No. 3
167. Place de L'Opera
168. Horse Chestnut Trees
169. Nurse Maids in the Luxembourg
170. A Balustrade in the Luxembourg
171. A Statue in the Luxembourg
172. Champs Élysées
173. Garden of the Tuilleries
174. Luxembourg Garden
175. Café Chantant
176. Palais Rôyal
177. Brasserie du Lion Rouge
178. Café on the Bois
179. Brasserie de l'Univers
180. Brasserie Lafayette
181. Café d'Harcourt
182. Café Tuilleries
183. Au Paradis des Enfants
184. A Castle, Aquatint
185. West Front, Amiens
186. Amiens
187. Amiens from the River
188. Amiens from the Somme
189. Amiens from the Market
190. Transept, Amiens
191. Amiens from the Old Town
192. Shrine, Amiens
193. Market Boats, Amiens
194. La Place Beauvais
195. Towers of the Bishop's Palace, Beauvais
196. The Transept, Beauvais
197. The Transept, Beauvais, Aquatint
198. North Side, Beauvais
199. The Buttresses, Beauvais
200. South Door, Beauvais
201. Beauvais from the Boulevard
202. The West Front, Rouen Cathedral
203. The Cloisters and the Transept Tower, Rouen
204. The Flower Market and Butter Tower, Rouen
205. West Tower from the Cloisters, Rouen
206. West Tower, Rue du Gros Horloge, Rouen
207. Gros Horloge, Rouen
208. Market Place, Rouen
209. La Flêche, Rouen
210. Old Rouen, Saint Maclou
211. Rouen from Bon Secours
212. Porch of Saint Maclou, Rouen

213 West Front of Saint Maclou
214. A Narrow Street, Rouen
215. Tower of St. Ouen, Rouen
216. The Avenue near Valenciennes
217. Landscape near Valenciennes
218. Old and New Mills
219. The Crater, Schneider's Gun Factory near Creusot
220. Church at Martigues
221. Roofs, Cosne

ENGLAND

Etchings in London, dated 1894.

222. Vauxhall Bridge
223. The Quadrant
224. St. Paul's, Aquatint
225. Leadenhall Market
226. The Tower Bridge Construction
227. St. Martin's Columns
228. Turn of the Tide
229. The Theatre
230. Oxford Street
231. Greenwich
232. Cab Stand, Charing Cross
233. Smithfield Market
234. To Rosherville
235. Covent Garden
236. Top of Haymarket Hoardings
237. South London Lights, The Shot Tower, Aquatint
238. Underground Station, Upright
239. London Bridge
240. Waterloo Bridge
241. Cleopatra's Needle, Aquatint
242. Trafalgar Square
243. The Griffin at Temple Bar
244. The Griffin, No. 2
245. Nelson Monument, Trafalgar Square
246. St. Paul's Cathedral, Exterior, 1885
247. The Thames Embankment
248. Ludgate Hill
249. Choir of St. Paul's
250. Victoria Tower, Westminster
251. Office of "Punch"
252. Statue of Charles I.
253. Chelsea, Large
254. Chelsea, Small
255. Dancing
256. Blackfriars Bridge
257. Farrington Street
258. Cab Stand, Under Charing Cross Bridge
259. Vauxhall Bridge
260. Battersea Church
261. Charing Cross
262. The Porch, St. Paul's
263. A Rainy Night, Charing Cross
264. British Museum
265. Gatti's
266. A London Street
267. Trocadero, London
268. Euston
269. Covent Garden, Large
270. The Column, Nelson
271. Burlington House
272. Buckingham Palace Road
273. From Charing Cross, Dent's Shop
274. Dent's Shop, Three Doors
275. Gloucester Road
276. The Savoy, Lightly Etched
277. Lion Brewery from the Embankment
278. Little London, No. 2
279. The Sunny Shore, Drypoint
280. Cheyne Row, The Rising Sun
281. Cherry Gardens
282. City of London School
283. Tower of Westminster Cathedral
284. Steamboats Coaling Up
285. Covent Garden Church
286. Hyde Park Corner
287. The Burlington Arcade
288. Penny Steamboats
289. Skating on the Serpentine
290. St. Paul's
291. Tower Hill
292. Smithfield Market, No. 2
293. Palace Theatre
294. My Tree
295. Millbank
296. National Gallery, Exterior
297. National Gallery, Copying Turner's Paintings
298. A Manufactory of Constable's Paintings
299. How a Masterpiece Is Made
300. Making a Masterpiece, Matthew Webb

301. Primitives—Copying Botticelli in National Gallery
302. Church of St. Ethelburga
303. Kensington Gardens
304. Entrance to Lloyds
305. Green Park
306. The Fruit Shop, London
307. Long Walk, Kensington
308. New Oxford Street
309. Toy Boats, Round Pond
310. St. Paul's over Blackfriars
311. Westminster, over the Bridges
312. Westminster Bridge Station
313. Gloucester Road
314. Station, High Street, Kensington
315. Mansion House Station
316. Newsstand, Charing Cross, Underground
317. Victoria Station
318. Waterloo, Roulette
319. Lion Brewery, Aquatint
320. Charing Cross, Lithotint
321. Searchlights, St. Paul's, St. Paul's in Wartime, Mezzotint
322. Blackfriars Bridge, Aquatint
323. Dark Day on the Embankment, Aquatint
324. Canterbury
325. St. John's Hospital
326. Earl Court Station
327. Queen Anne's Statue, St. Paul's
328. The Tower, Large
329. St. Martin's from National Gallery
330. London Apartment
331. Signals, Charing Cross Bridge
332. The Metropole
333. The Studio, London
334. Piccadilly
335. Warehouses on the Lower Thames
336. Dalton's Works, Lambeth
337. Staple Inn, Moore
338. St. Paul's Churchyard
339. Under Cannon Street Station
340. The Balcony, London St.
341. Fig Tree House, Lincoln's Inn
342. The Admiralty
343. Acton Place
344. Albert Hall
345. The Barber Shop
346. Bedford Place
347. Big Tree, Cheyne Walk
348. Mist on the Thames, Aquatint
349. Bridge Street, Westminster
350. British Museum
351. British Museum, the Portico
352. Bunyan's Tomb
353. Bushey Park
354. Butchers' Row, Whitechapel
355. Crystal Palace
356. The Walk at Chelsea
357. Cheyne Walk, Chelsea
358. Clothworker's Hall, London
359. Classic London, St. Martin's-in-the-Fields
360. Clifford's Inn Hall
361. Coliseum, Trafalgar Square
362. Cumberland Gate
363. Cumberland Terrace, Regent's Park
364. Clock Tower from the Surrey Side
365. Clock Tower from St. James Park
366. Cannon Street Station from the River
367. Chelsea Church Tower
368. Cowley Street, Westminster
369. Cheapside
370. Church of St. Mary-le-Strand
371. Clifford's Inn Hall, Door
372. The Dock Head
373. Duke of York Column
374. Embankment Gardens
375. Doorway, Henry VII Chapel
376. Entrance to Henry VII Chapel
377. Entrance to Charter House
378. Entrance to Savoy
379. Exeter Hall
380. Fountain, Court Temple
381. Eaton Square
382. Empire Theatre
383. Foreign Office
384. Gate of London
385. Gate of London, Second Plate
386. From Tower Bridge
387. London Bridge to Tower Bridge
388. Greenwich Park, No. 1
389. Greenwich Park, No. 2
390. Great College Street
391. Great Gate, Lincoln's Inn
392. Great Cranes, South Kensington
393. Gothic Cross, Charing Cross
394. Goldsmith's Grave, The Temple
395. Guild Hall
396. Greenwich from the River
397. Gate of the Temple
398. Gate of Burlington House

399. Gaiety Theatre from Drury Lane
400. Grosvenor Road
401. Garrick Theatre
402. Hays Wharf, London
403. House where Whistler Died, 74 Cheyne Walk
404. The Hall, Lincoln's Inn
405. The Hall Door, Lincoln's Inn
406. Haymarket Theatre
407. Hampton Court, Long Water
408. Hampton Court Palace
409. Hampton Court, The Long Palace
410. Hampton Court, The Lake
411. Hotel Victoria
412. Hyde Park Mansions
413. In Hyde Park Corner
414. Horse Guards
415. Horse Guards, A Parade
416. The Hippodrome
417. Hampstead Ponds
418. The Institute, Piccadilly
419. In the Temple, London
420. Kings College, The Embankment Gate
421. Knightsbridge, Lord Napier's Statue
422. Lanark Wharf, F. J. Hay
423. Law Courts
424. Lindsay Row
425. Lincoln's Inn Fields
426. Limehouse
427. Ludgate Hill Showing the Holborn Viaduct
428. London Bridge Stairs
429. London over Hampstead
430. London Skyscraper
431. Leadenhall Market, No. 2
432. The Last of Old London
433. Lambeth
434. Lowndes Square
435. Magnificent Kensington
436. Marble Arch
437. Middle Temple Lane
438. The Music Shop on the Strand
439. Montague Street
440. Monument, London
441. Northumberland Avenue
442. No. 230 Strand
443. On Clapham Common
444. Old Court, Lincoln's Inn
445. Old London Churchyard
446. On the Thames
447. Park Lane
448. Parliament Street
449. Piccadilly from Park Lane
450. The Pond, Clapham Common
451. The Obalisque, from the Stairs
452. Park Gate
453. Park Crescent
454. Portland Place Church
455. Queen Anne's Mansion from the Lake
456. Rosetti's House
457. Royal Entrance, Victoria Tower
458. Rainy Night, Charing Cross Shops
459. Royal Windsor
460. Russell Square
461. St. Augustin's and St. Faith's
462. St. Anne's from Piccadilly Circus
463. St. Bartholomew's Gate
464. St. Bartholomew's, The Founder's Tomb
465. St. Clement Danes
466. St. Dunstan's, Fleet Street
467. St. Dunstan's, London
468. St. James Park
469. St. James Park, Dry-point
470. St. James Palace
471. St. James Gate, Clerkenwell
472. St. Margaret's, Westminster
473. St. John's, Westminster
474. St. Mary-le-Strand, Small
475. St. Paul's, Fleet Street
476. St. Paul's Pavement
477. West Tower, St. Paul's
478. St. Paul's, The West Door
479. St. Paul's from Bank Side
480. St. Paul's from the Deanery
481. St. Paul's, South Porch
482. St. Paul's from Temple Stairs
483. St. Paul's at Night
484. St. Stephen's, Walbrook
485. St. Bride's, Pilgrim Street
486. The Swan at Leadenhall
487. Sunlight Soap
488. Shot Tower, No. 1
489. Down the Thames
490. Spitalfield Church
491. Steps of the British Museum
492. The Thames at Richmond
493. The Temple from the Surrey Side
494. The Thames from Richmond Hill

495. The Thames below the Bridges, Evening
496. Thames Wharf
497. Thames at Blackwell
498. Tower Bridge
499. The Tobacco Shop
500. Tearing Down St. James Hall
501. Trafalgar Square
502. Tyburn, The Motor Car
503. Top of Regent Street
504. Temple of Pomona
505. Up to St. Paul's
506. Villiers Street, No. 1
507. Villiers Street, No. 2
508. The Vale of Health, Hampstead
509. Victoria Station
510. Whitehall Court
511. Waterloo Bridge and Somerset House
512. Westminster Abbey, West Front
513. Windsor from Eaton
514. Waterloo Towers
515. Waterloo Place
516. Works at Waterloo
517. White House, Tite Street
518. White Tower, Westminster
519. Westminster from St. James Park
520. London over the Embankment Gardens
521. Yorkshire Terrier
522. London Night, Whiskey and Tea, Mezzotint
523. The City, Evening
524. Westminster from my Window, (Mezzotint
525. Wren's City, Mezzotint
526. Charing Cross Bridge at Night, Upright, Mezzotint
527. London from my Window, Mezzotint
528. Thames Embankment, Aquatint
529. Shot Tower, No. 2, Mezzotint
530. London from my Window, Dry-point
531. Over Waterloo Bridge, Church and Work out of my East Window
532. Over Charing Cross Bridge
533. The Shot Tower between the Bridges
534. Building the Wooden Pier, Dover
535. Lower Moor Works, Bradford
536. The Quarry, Bradford
537. The Railway, Bradford
538. Dinner Time, Works near Sheffield
539. Works at Green Gate near Sheffield
540. Coal and Coke, Park Gate
541. The Great Main, Sheffield
542. Pot Lands, Longport
543. Brick Fields, Birmingham
544. The Forges, Sheffield
545. Fine Day on the River, Sheffield
546. The Bridge with Bunyan's Chapel, Wakefield
547. Coal Mines, Longport
548. Black Lake, Bradford
549. Work, Wolverhampton
550. Castles of Work, Wolverhampton
551. Springvale Furnace, Wolverhampton
552. Work Castles, Wolverhampton
553. The Mill Town
554. Old and New England, Kirksdall Abbey, Leeds
555. The Great White Cloud, Leeds
556. The Docks, Leeds
557. The River of Work, Leeds
558. The Great Dump near Manchester
559. Gas, Dudleyport
560. Small Heath, Birmingham
561. Iron Works, Five Towns
562. Brick Country, Birmingham
563. The Docks at Cardiff, Coal
564. Steel Works, Wayth
565. Chimneys, Bradford
566. Coke, Wolverhampton
567. Wolverhampton, Canal
568. Welsh Works, The Football Field
569. Gas and Electricity, London, Power House at Greenwich
570. The Pottery Town
571. Welsh Viaduct
572. Birmingham from Granley Hill
573. The Winding Stairs, Leeds
574. The Furnaces, Leeds
575. The Great Chimney, Bradford
576. The Great Stack, Sheffield
577. Welsh Coal
578. Welsh Copper

GERMANY 1911

579. The New Rhine, Duisberg
580. The Canal, Duisberg
581. The Haven, Duisberg
582. Landing Place, Duisberg
583. Cranes, Duisberg
584. The Tracks of the Hut of the Cape of Good Hope
585. Rhine Castles
586. Coal Mine, Oberhausen
587. Mouth of the Mine, Ruhrort

BELGIUM 1911

588. The Brussels Canal, A Modern Hobbema
589. The Meuse Mill under the Cliffs
590. Works at Charleroi
591. Coal Mines near Charleroi
592. Travelling Crane, Charleroi
593. The Dump, Seraing
594. Grip, Seraing
595. Belgium Blocks
596. Belgium Cranes, Soft Ground
597. Black Country River
598. Lock of the High Furnace

THE WONDER OF WORK, COAL AND OIL, PENNSYLVANIA 1909

599. Colleries near Mauch Chunk
600. Mining Town
601. In the Mahanoy Valley
602. Main Street, Mahanoy City
603. The Shaft
604. The Great Incline
605. Old Million Eyes
606. The Crouching Lion
607. The Things that Tower
608. The Abomination of Work

THE WONDER OF WORK, STEEL, PENNSYLVANIA 1909

609. Pittsburgh, No. 1
610. Pittsburgh, No. 2
611. Pittsburgh, No. 3
612. From Shenley Park
613. Chimneys, Pittsburgh
614. Railroad Station, Pittsburgh
615. The Station, Pittsburgh, Inclined Railway
616. The Curving Bridge
617. On the River, Pittsburgh
618. On the Way to Bessemer
619. Cranes, Bessemer
620. Carnegie's Works, Homestead
621. In the Works, Homestead
622. Edgar Thomson's Steel Works, Bessemer

CHICAGO 1910

623. The Lake City
624. The Lake Front, Sunset
625. The Lion of the Lake Front
626. Under the Bridges
627. The Lifting Bridge
628. The Jaws
629. The Elevators
630. The Tracks
631. The Stock Yards
632. Lake Steamers
633. The Lifting Bridge

PANAMA 1912

634. The Cut from Culebra
635. The Debacle of DeLesseps
636. Gatun Lock
637. The Cathedral, Panama
638. Bishop's Walk

YOSEMITE 1912

639. The Temple, Grand Canyon
640. The Falls, Yosemite Valley

WILMINGTON 1918

641. Ready to Launch
642. The Sidewise Launch

SAN FRANCISCO 1912

643. Russian Hill
644. The City from the Hills
645. From Mount Tamelpais
646. California Street
647. Up and Down the Hills to the Bay
648. From Stevenson's House
649. Sacramento Street
650. Kearney Street
651. Market Street
652. At Hill Top
653. The Playground, Sea-Rocks from Cliff House
654. Telegraph Hill
655. The Part of Telegraph Hill that was not Burned
656. From Telegraph Hill
657. The Isles of the Bay
658. Sing Fat and Sing Chong
659. Chinatown
660. On the Barbary Coast
661. From the Bay

GREECE 1913

662. Athens from the Tomb of Philipotes
663. The Acropolis from the Observatory
664. Ancient, Medieval and Modern Athens
665. Athens from Mount Lycabettus
666. Temple of Jupiter, Athens
667. Quarry on Pentelicon
668. Acro-Corinth from Corinth
669. Ægina
670. Olympia
671. Delphi from the Stadium
672. The Home of the Baa Laam
673. The Holy Trinity of the Castles
674. Girgenti, The Temple on the Wall
675. Quarry at Girgenti
676. Scene at Taormina
677. Ætna from Taormina
678. Taormina from the Theatre

NEW YORK 1904—1926

679. Park Row
680. The "L" and Trinity Building
681. A Four Story House
682. Golden Cornice, No. 100 Broadway
683. Union Square and Bank of the Metropolis
684. Times Building and 42nd Street
685. Forty-second Street
686. Lower Broadway
687. Trinity Church
688. Canyon, No. 1
689. Canyon, No. 2
690. Canyon, No. 3
691. The Tribune and The Sun
692. The White Tower
693. The Shrine
694. Statue of Liberty
695. St. Paul's Building
696. A Thousand Windows
697. The Hole in the Ground, 16th Street and Fifth Avenue
698. Union Square, Rainy Day
699. The Flatiron Building
700. Old and New New York
701. The Cliffs
702. Wall Street
703. Times Building
704. St. Thomas' and St. Regis'
705. Upper Fifth Avenue

706. The Stock Exchange
707. The Curve on the "L"
708. The Golden Cornice, No. 2
709. The Unbelievable City
710. Among the Skyscrapers
711. Rebuilding Fifth Avenue
712. The Bridges
713. Palisades and Palaces
714. New York from Weehawken
715. New York from Brooklyn Bridge
716. The West Street Building from the Singer Building
717. In the Mist of the Morning, Mezzotint
718. Hail America, Mezzotint
719. The Cliffs of West Street, Mezzotint
720. The Cross of Gold, Cedar Street Building, Mezzotint
721. Cortlandt Street Ferry, Mezzotint
722. The Flatiron Building, Mezzotint
723. Woolworth Building
724. Up to the Woolworth
725. Sunset, Williamsburgh Bridge
726. The Bridge at Hell Gate
727. St. Paul's
728. New York from Brooklyn
729. The City in 1915
730. New York from Hamilton Ferry
731. New York from Governor's Island
732. New York from New Jersey
733. Standard Oil Company Refining Station, Staten Island
734. The Wells
735. Coal Wharves, Staten Island, No. 1
736. Coal Wharves, Staten Island, No. 2
737. Building a Power House
738. The New Edison Works, Brooklyn, The Palace of Industry
739. The New Edison Building, Brooklyn
740. Concrete Carrier, Edison Works, Brooklyn
741. Concrete Power Plant, Edison Works, Brooklyn
742. Building the Edison Power House
743. Setting the Columns, Edison Works, Brooklyn
744. Fraternity House, Madison Avenue
745. The Orgy of Building
746. Building New York
747. The new New York Times Annex
748. The Latest Tower
749. Lodgings for Gents
750. Standard Oil Building, No. 2
751. Caissons, Vesey Street
752. Telephone and Telegraph Foundation
753. The Bridge, Aquatint
754. The Bay, Aquatint
755. The White Way, Aquatint
756. Towers at Night
757. The Standard Oil Building, No. 1
758. The Cliffs, Aquatint
759. The Leviathan
760. New York from Ellis Island
761. The Heights, Brooklyn
762. Down the Bay
763. The Statue, 1922
764. Fall River Boats Going Out
765. Archway, Municipal Building, New York
766. Cherry Hill
767. The Excavations, 42nd Street
768. The Bridge
769. Building the New Saks Building
770. The Foundations, Saks Building
771. Polo Grounds
772. Steam Shovel
773. Soldiers and Sailors Monument
774. The New Fishmarket
775. The Woolworth, through the Arch
776. The New Stock Exchange
777. The Three Towers
778. Municipal Building
779. Warship Coming In.
780. The Elevated
781. Trinity Churchyard
782. Liberty Tower
783. From the Lowest to the Highest
784. Not Naples, but New York
785. The Bridges from Brooklyn
786. The Plaza from the Park
787. The Stock Exchange, New York, 1923
788. Brooklyn Heights from the Ferry
789. Out of my Brooklyn Window
790. The Deserted Ferry
791. From West Street
792. New York from Grace Court
793. The River Front
794. From Clark Street to Wall Street
795. The Greatest Movie in the World
796. The Tunnel, Montague Street
797. Montague Terrace, No. 1, Pierrepont Place
798. Montague Terrace, No. 2

799. The Ferry House from Pierrepont Street
800. Orange Street
801. The Harbor, Shipping
802. The Docks from Columbia Heights
803. Plymouth Church
804. Willow Street, Brooklyn
805. Pineapple Street, Brooklyn
806. Grace Church and Court, Brooklyn
807. Fruit Boat, No. 2
808. The Biggest of All

RAILROAD ACTIVITIES 1919

809. The Approach to the Grand Central, New York
810. The Clock, Grand Central, New York
811. Waiting Room, Grand Central
812. Concourse, Grand Central
813. The Tracks, Grand Central
814. The Ferry House, Cortlandt Street Ferry from the Jersey Side
815. Within the Ferry, Cortlandt Street
816. Rail Scape
817. The Terminal, Weehawken
818. From the Station to the Hotel, Pennsylvania Railroad
819. Carriage Approach, Pennsylvania Station, New York
820. The Arcade, Pennsylvania Station, New York
821. Ticket Office, Pennsylvania Station, New York
822. The Marble Hall, Pennsylvania Station, New York
823. The Hall of Iron, Pennsylvania Station, New York
824. Down to the Trains, Pennsylvania Station, New York
825. Pennsylvania Railroad Station, Philadelphia
826. The Train Shed, Philadelphia
827. Trains that Come and Trains that Go, Pennsylvania Railroad, Philadelphia
828. Steam and Power, Pennsylvania Railroad, Philadelphia
829. The Commuters, Pennsylvania Railroad, Philadelphia
830. Back from Atlantic City, Pennsylvania Railroad, Philadelphia
831. The Lair of the Locos, Pennsylvania Railroad, Philadelphia
832. Mauch Chunk
833. The Viaduct, D. L. & W. at Nicholson, Pennsylvania
834. The Horseshoe Curve, Pennsylvania Railroad
835. The Portico, Pittsburgh
836. The Riverside Station, Pittsburgh
837. Falls Station, Niagara
838. The Cleveland Bridges
839. Bridgeland, Chicago
840. Art and Industry, Chicago
841. Freight Station, Chicago
842. Ead's Bridge, St. Louis
843. City Bridge, St. Louis
844. The Façade, Union Station, Washington
845. From the Station to the Capitol, Washington
846. From the Capitol to the Station
847. Flags Flying, Union Station, Washington
848. The Concourse
849. The Lackawanna Viaduct
850. Pennsylvania Station, New York, Exterior
851. Waiting Room, Union Station, Washington
852. Portico, Penn Station, New York
853. Roundhouse, Pennsylvania Railroad, New York

LITHOGRAPHS

SPANISH SERIES 1887

1. Entrance to the Hall of Ambassadors
2. Outside the Wall, Alhambra
3. Gate of the Vine
4. Court of Lions, No. 1
5. Court of Lions, No. 2
6. The Apartments of Washington Irving, Alhambra
7. Doorway: Court of the Fishpond
8. Court of Fishpond
9. Street of the Dead
10. The Little Inn Yard
11. The Alhambra from the Fountains of Avellanos
12. Gate of Justice, Alhambra, No. 1
13. Gate of Justice, Alhambra, No. 2
14. House of the Weathercock: Pass of Lope
15. The Gate of Iron
16. The Fruit Shop, Granada
17. The Market Place, Granada
18. The Posada, Granada
19. Court of the Generalife
20. The Sierra Nevada
21. Gate of the Alhambra
22. Parador del Sol
23. The Alhambra, Granada, and the Vega
24. Tomb of Ferdinand and Isabella
25. The Coppersmith
26. The Alhambra from the Generalife
27. The Fountain of Lions
28. The Shabbiest Inn of Granada
29. The Albaycin, Granada
30. The Mosque
31. Lions of the Mosque
32. The Court of the Mosque
33. The Court of the Posada
34. The Garden of the Mosque, No. 1
35. The Garden of the Mosque, No. 2
36. The Tower of the Mosque
37. Tower of the Seven Stories
38. Entrance to the Alhambra
39. Court of Myrtles
40. Hall of Ambassadors
41. The Cypress of the Generalife
42. The Balcony
43. The Green Shop
44. Garden of the Generalife
45. The Great Window
46. Passade de la Tablados
47. The Shop with the Blue Tiles
48. In the Alhambra Wood
49. The Shop
50. On the Banks of the Darro
51. The Bridge on the Darro
52. The Gate of Elvira
53. The Bridge at Cordova
54. The Inn Yard, Granada
55. The Shop of the Little Cat
56. The Court of the House of Peregil

HOLLAND SERIES 1890

57. Rotterdam
58. Schiedam
59. Outside Schiedam
60. Windmill, Schiedam
61. Zaandam, No. 1
62. Zaandam, No. 2
63. Zaandam, No. 3
64. Canal at Blauzay
65. Timber Mills, Zaandam
66. Windmills

FRENCH 1890—1915

67. Amiens Cathedral, 1898
68. Rouen Cathedral
69. Rouen, No. 1
70. Rouen, No. 2
71. Rheims, Large
72. St. Michel's Mount and Bay
73. St. Michel's Mount
74. Mont St. Michel

74A. Laon, The Market

ENGLISH SERIES 1890—1911

75. Church at Topsham
76. Exeter
77. Teignmouth Bridge
78. Brickham Harbor
79. Training Ship, Dartmouth
80. Valley of the Tamar
81. Truro Cathedral from the River
82. Kynance Cove, The Lizard
83. Penzance
84. Newlyn
85. The Port, New Quai
86. Morwinstow Church
87. The Gateway, Clovelly
88. Biddeford
89. Appledore
90. Barnstable
91. Ilfracombe
92. The Harbor, Ilfracombe
93. Devonshire
94. A Bridge
95. Whitby Abbey, Yorkshire
96. High Street, Penzance
97. The Dart
98. St. David's Church
99. The Harbor
100. Totness
100A. Eglistone Abbey
101. Coronation of King George V and Queen Mary in Westminster Abbey, June 22, 1911
102. London

NEW YORK 1900—1914

103. Liberty Tower
104. Cortlandt Street
105. Brooklyn Bridge
106. Fourth Avenue
107. Fulton Street
108. The Elevated
109. From Ellis Island
110. Rebuilding Broad Street, November, 1910
111. Building A Skyscraper, Night, New York
112. Statue of Liberty
113. Building the Woolworth Building, New York
114. The Skyscraper in Neolith, No. 3
115. Battery Park
116. Broadway from Bowling Green
117. Broadway Towers
118. Stock Exchange
119. Nassau Street
120. Building the Building
121. Flatiron
122. Pine Street
123. William Street
124. Union Square
125. Broadway above 23rd Street
126. Times Building
127. New York in 1904
128. Broadway Looking toward Post Office
129. Broadway above Chambers Street
130. Broadway at 10th Street, New York
131. New York in 1904 in color

COAL. PENNSYLVANIA 1910

132. Shenandoah
133. Old Million Eyes, Coal Breaker, Mahanoy City, Pa.
134. The Castle of Work, Wilkes Barre, Pa.
135. Coal Breaker near Wilkes Barre, Pa.
136. The Valley of Desolation, Mahanoy City, Pa.
137. The Trolley Line, Wilkes Barre, Pa.
138. Coal Breaker at Trenton, Penna.

INDIANA 1910

139. Steel at Gary, Indiana
140. Oil, Whitby, Indiana

NIAGARA 1910

141. The Falls Station
142. The Mystery of the Mist
143. The Steel Bridge
144. Building a Power House
145. The Rapids, No. 1
146. The Rapids, No. 2
147. Niagara Rainbows
148. Rainbows of Horseshoe Falls
149. The American Tivoli

BELGIUM, CHARLEROI, THE LAND OF FIRE 1911

150. The Works
151. The Travellers
152. The Lake of Fire
153. The Great Gate
154. Schneider's Gun Factory, Creusot
155. Church and Steel Works, Belgium

PHILADELPHIA 1912

156. Market Street Elevated
157. Market Street Bridge, Pennsylvania Railroad
158. Skyscrapers from Gladstone
159. Sansom Street
160. Girard Street
161. Water Works
162. Fairmount Tunnel
163. Independence Square, 1912
164. Morris House, Eighth Street
165. Chew House
166. Johnson House
167. Main Street, Germantown
168. Doorway at Wyck
169. C. W. Wister's, Book Room
170. C. W. Wister's, Interior
171. Bed Room, Stenton
172. Bed Chamber, Stenton
173. Dining Room, Stenton
174. Hallway, Stenton
175. Hallway, Chew House
176. Drawing Room, Chew House
177. Bed Room, Chew House
178. Morris House, Germantown
179. Fairmount Park
180. Carpenter's Hall, Philadelphia, Pa.
181. The Union League, Philadelphia, Pa.
182. Signer's Chamber, Independence Hall
183. Signer's Chair, Independence Hall
184. Train Shed of Broad Street Station
185. The Liberty Bell
186. State House and Drexel Building
187. Independence Hall
188. Wanamaker's, 1912
189. The Temple, Girard Trust Company
190. Broad Street

ITALY 1911

191. The Harbor, Genoa
192. Victor Emmanuel Monument
193. Rebuilding the Campanile, Venice

YOSEMITE 1912

194. The Sentinel from the Floor of the Valley
195. The Falls by Day
196. The Falls by Night
197. The Lower Falls

GRAND CANYON 1912

198. The Black Gulf
199. Bright Angel Trail
200. The Walled City
201. The Façade of the Cathedral
202. The Temple
203. The Cathedral Door
204. Sunset in the Canyon
205. Mist in the Canyon

WASHINGTON 1912

206. The Façade
207. Portico of the Inauguration
208. From the Steps of the Library of Congress
209. The Way Up—The Steps of the Capitol
210. The Avenue
211. Early Morning in the Park
212. The Dome of the Capitol
213. The Road Up

PANAMA 1912

214. Colon
215. The Administration Buildings, Official Ancon
216. French Canal and American Crane, Mount Hope
217. The Approach to Gatun Lock
218. Guard Gate, Gatun Lock
219. Dinner Time, Gatun
220. The End of the Day, Gatun Lock
221. The Jungle
222. A Native Village
223. Steam Shovel in the Cut at Bas Obispo
224. Looking up the Cut from Bas Obispo, in the Cut at Las Cascadas
225. The Cut toward Culebra
226. The Cut from Culebra
227. The Cut at Paraiso
228. Between the Gates, Pedro Miguel Lock
229. The Bottom of Pedro Miguel Lock
230. The Walls of Pedro Miguel Lock
231. Early Morning, Miraflores, Building Miraflores Lock
232. Cranes at Miraflores
233. Building the Walls at Miraflores Lock
234. In the Cut Looking toward Panama, toward Ancon Hill
235. The City of Panama, from Tivoli Hotel, Ancon
236. The Entrance to the Canal from the Pacific
237. The Bottom of Gatun Lock
238. Steam Shovel at Work in Culebra Cut
239. The American Village

GRECIAN TEMPLES 1913

240. Across the Steps of the Acropolis
241. The Way to the Parthenon
242. Sunrise over the Acropolis
243. Sunset on the Parthenon
244. Columns of the Aisles of the Parthenon
245. The Erechtheum, Acropolis
246. The Parthenon
247. Little Church Fete under the Acropolis
248. Temple of Jupiter, Evening
249. Acropolis from the Temple of Jupiter
250. The Fallen Columns, Athens
251. The Great Fete, St. George's Day, Athens
252. Temple of Nike, Athens
253. The Odeon, Athens
254. Base of the Temple at Eleusis
255. Acro-Corinth from Corinth
256. Corinth toward the Sea
257. Ægina, the Temple from Within
258. Ægina, the Alter
259. Olympia from the Hill to the River
260. Delphi, the Treasury of Athens
261. The Seats of the Mighty, Delphi
262. Delphi, The Shining Rocks
263. Sunium, The Wine Dark Sea, Temple of Poseidon
264. Girgenti, Temple of Concord on the City Walls
265. Columns of the Temple of Castor and Pollux
266. Girgenti, from Temple to Temple
267. Girgenti, Temple of Juno
268. Girgenti, the Temple by the Sea
269. Girgenti, the Temple on the Wall
270. Girgenti, Within the Walls
271. Temple of Juno, from the Ravine
272. Sunrise, Temple of Concord, Girgenti
273. Ætna from Taormina
274. Segesta, Sicily, Temple of the Canyon
275. Segesta, the Theatre
276. Pæstum
277. Temple of Thesus from the Acropolis

THE LAND OF THE METEOR 1914

278. The Way up to the Mellor
279. The Cliffs of the Trinity
280. St. Stephanos
281. Going up to the Baa Laam
282. The Prison
283. The Way Down the Valley
284. Castles above Kaalabakka
285. The Baa Laam and Meteor
286. The Baa Laam
287. The Little Holy Family

GERMANY 1914

288. The Mills of the Spree, Berlin
289. Power House, Berlin
290. Gas Works, Berlin
291. Workmen's Houses, Berlin
292. Alexander Platz, Berlin
293. Friederichstrasse, Berlin
294. Building the Bismarck, Hamburg
295. Ship Yard, Hamburg
296. Grain Elevator, Hamburg Harbor
297. Building a Turret at Krupp's
298. Old and New Germany, Zeppelin
299. Birds Coming Home to Their Nest
300. The Zeppelin Starts
301. Zeppelin over Leipzig
302. The Zeppelin Shed
303. General Electric Works, Berlin
304. Ober Baum Brucke, Berlin

ENGLISH WAR WORK 1916

305. The Iron Mine
306. Coal Mines
307. In the Land of Iron and Steel
308. Making Pig Iron, The Base of the Blast Furnaces
309. From the Tops of the Furnaces
310. Furnaces at Night
311. The Big Gate of the Big Shop
312. The Great Tower, Pig Iron
313. Within the Furnaces
314. The Cauldrons
315. The Perambulator
316. The Great Hammer
317. In the Jaws of Death: Rolling Bars for Shells
318. Steel Bars for Shells
319. The Presses
320. The Urns, Casting Big Shells
321. Bottling the Big Shell
322. Munition Works
323. The Shell Factory
324. Finishing Shells
325. Evening in the Munitions Country
326. The Bay of the Thousand Girls
327. Planing Big Shells
328. Munition Town
329. The Acolytes Preparing the Alter of the War God
330. Making Armor Plate
331. The Old Shipyard
332. Munitions River
333. The Gantry
334. The Gun Forge
335. The Gun Shop
336. Cutting and Turning a Big Gun
337. The Basilica of War
338. The Old Gun Pit
339. The New Gun Pit
340. Bringing in the Gun
341. Building the Great Turret
342. Fitting Guns in Turrets
343. Shops at Night, Changing Shifts
344. Ready for War
345. Taking the Big Gun Away
346. Five O'Clock
347. Made in Germany, The Great Crane
348. Gun Testing
349. Munition City, Sheffield
350. By-Products
351. Peace and War
352. The Balloon Shed
353. The Big Bug
354. The Great Chimney, The Motor Park
355. Shot

AMERICAN WAR WORK 1917

356. Building the Camp
357. The Camp, The New Architecture
358. The Embarkation Camp, The Classic Grove
359. The Old Hangar
360. The Balloon Shed
361. Aeroplanes at Rest on the Plain
362. Birds of War
363. The Larks
364. Hydroplanes at Rest on the Beach
365. Launching the Hydroplanes, Putting Out to Sea
366. Unloading Ore
367. The Forges
368. The Riveters
369. The Biggest Lathe in the World
370. Building Engines for the Allies
371. Making War Locomotives
372. The Flying Locomotive
373. The Armor Plate Press
374. In the Land of the Brobdignac, The Armor Plate Bending Presses
375. The White and Black Hammers
376. The Little Men of the Big Hammer
377. Forging Shells, The Slaves of the Wheel
378. Shell Factory, No. 1
379. Shell Factory, No. 2, From Shop to Shop
380. Casting Shells
381. Shaping a Gun from an Ingot
382. The Gun Pit, No. 1
383. The Gun Pit, No. 2
384. The Gun Factory
385. The Gun Testing Ground
386. Making Rifles
387. Making a Turbine Engine
388. Making Propeller Blades
389. Transports
390. The Collier
391. The Old and the New
392. Ready for Service Again
393. Under the Shed
394. The Boat Builders
395. Building Submarine Chasers
396. Submarines in Port
397. Submarines in Dry Dock
398. Building Destroyers, No. 1
399. Building Destroyers, No. 2
400. In the Dry Dock
401. The Ants
402. The Keel
403. Building the Battleship
404. Ready to Start
405. The Prow
406. Battleship Coming Home

ST. LOUIS 1917

407. The Cathedral, St. Louis
408. The Levee, from Ead's Bridge
409. Ead's Bridge
410. Tracks, Railroad Yard

CATALOGUE OF THE DRAWINGS IN PEN AND INK AND OTHER MEDIUMS

1. The Towers
2. Dumfront
3. Pont de l'Arche
4. Tronville
5. The Dieppe Castle
6. Harfleur, In the Old Harbor
7. Caudebec
8. Argentan, The River
9. Ecouché
10. Old House Bayeux
11. The Church Pont Audemer
12. Creully
13. The Church, St. Louis
14. Valley of the Seine from Maison Brule
15. Church and Market, Audemer
16. Le Havre, The Great Square
17. Falaise
18. The Beach, Trouville
19. Road to Petit Andelys
20. Fécamp, the Sea Port
21. Jumièges
22. Argentan, The Chateau
23. Accous, the Old Market House
24. The Dead Church, New Orleans
25. Coutances
26. Seine Valley near La Bouille
27. The Campers
28. Brewers' Hall, The Doorway
29. Brewers' Hall, The Fireplace
30. Brewers' Hall, The Council Chamber
31. Indian Exhibition
32. Brewers' Hall, The Kitchen
33. Brewers' Hall, The Façade
34. Brewers' Hall, The End Wall
35. Brewers' Hall, The Main Room
36. Camped Out, St. Maines
37 Brewers' Hall, The Doorway
38. The Castle, Gisors
39. Falaise, The Town
40. The New Rouen
41. Stokesby
42. Jumieges
43. The Fortress, Granville
44. Towers of Honfleur
45. The Church, Lisieux
46. Saal und Saron
47. East and West Side
48. Villerville Looking Toward Havre
49. Vire, The Church
50. The Fortress, Budapesth
51. Poitiers
52. East London Mission
53. Abbey St. Andrew Avignon
54. Granville, The Harbor:
55. Fishing Fleet, Harbor of Honfleur
56. Mont St. Michel, Inner Gate
57. Old Houses, St. Louis
58. Creully
59. Carville
60. Dieppe, The Market
61. Portrait of Joseph Pennell by Emil Orlick
62. At the Fish Market Door
63. Caricature of Joseph Pennell by Wyncie King—lent by H. Devitt Welsh
64. Portrait of Joseph Pennell by H. Devitt Welsh
65. Village near Lisieux
66. St. Lô
67. By the Church, Caudebec
68. Mont St. Michel, La Grande Rue
69. A Street in Bayeux
70. Granville, The New Town
71. St. Lô
72. Caudebec, from the Lillebonne Road
73. St. Valléry en Caux
74. White Chapel Shops
75. East London
76. The Mouth of the Seine
77. The Seine below Rouen
78. Conches
79. The Valley
80. Fecamp, the Churches
81. Chateau
82. Folligny

83. Brewers' Hall, Doorway
84. Ouistreham
85. Mortain
86. The Cloisters, St. Wandrille
87. Fontaine Henry
88. Watching at Night, St. Mary's Shrine
89. National Museum, Budapesth
90. Prospect Park, Pastel
91. From the Garden at Sunset, Charcoal Sketch
92. Beaumont le Roger, the Alley
93. On the Canal at Caen
94. The Poplar-Lined Road
95. Ruins of the Castle Domfront
96. Dives sur Mer, Church of William the Conquerer
97. Road to Caux
98. The River Dives
99. The Gros Horloge Rouen
100. A Wood Road on Pont de l'Arche
101. Mont St. Michel, the Gateway
102. Chateau of St. James
103. Rock Dwellings on the Seine near Duclair
104. Mont St. Michel la Merveille
105. Coutances
106. St. Michel from the Mainland
107. The Church, Montvilliers
108. Normandy Bye Road
109. The Cross at St. James
110. Sunday's Gate, Drogheda
111. Summer Days in Spain
112. Church Door, Dieppe
113. Caen
114. Ferry at Duclair
115. Clock Tower, Honfleur
116. Tinchebray
117. Fontaine Henry from the Park
118. The Hills of the Seine
119. Islands of the Seine
120. Poe's House, Stoke Newington
121. Ferries, Crayon Drawing
122. Vire, the Market Place
123. Poet's Corner at Westminster Abbey, Crayon Drawing
124. Belgium, Church and Steel Works
125. Fitzwilliam Museum, Cambridge, Wash Drawing
126. Marche au Bois, Caen
127. Ludgate Hill
128. Stering Castle
129. Staten Island, Crayon Drawing
130. Pontorson
131. The Road to Jumieges
132. The Seine near Les Andelys
133. The Seine at Caudebec
134. Old Towns and Walls, Granville
135. East London
136. Caen
137. Cromwell's Tomb, Westminster Abbey
138. The River near Caudebec
139. East London, Old Warehouses
140. Beaumont le Roger
141. Fishing Boat Leaving Dieppe
142. The Road to Domfront

WATER COLORS

1. The Long Light
2. The Gulls
3. Sunset and Fog
4. Sunsets that Come Down the Bay
5. Sun Behind the Clouds
6. Autumn Sunset
7. Still Smoke
8. Early Autumn Sunset
9. The Harbor, loaned by John F. Braun
10. Sunset
11. Gorgeous Sky
12. New Moon and Evening Star
13. Coming Back from Staten Island
14. Governor's Island
15. Tramp Going Out, loaned by John F. Braun
16. Governor's Island
17. Sea Fog Coming In
18. Snow Clouds
19. 8 A.M., loaned by John F. Braun
20. New York at Night, loaned by John F. Braun

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1. Portrait of Joseph Pennell, by Wayman Adams,	loaned by Phila. Sketch Club
2. Portrait of "The Conspirators," by Wayman Adams,	loaned by Wayman Adams
3. Portrait of Joseph Pennell, by Wayman Adams,	loaned by The Chicago Art Institute
4. Portrait of Joseph Pennell, by H. Devitt Welsh	loaned by H. Devitt Welsh
5. Bronze Plaque, by Adam Pietz,	loaned by Adam Pietz
6. Portrait of Joseph Pennell, by William Oberhardt	loaned by William Oberhardt
7. Portrait of Joseph Pennell, "Character Study," by John McLure Hamilton	loaned by H. Devitt Welsh

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1 Brown cloth cover.
Philadelphia—J. B. Lippincott Company, 1921.
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THE LIFE OF JAMES McNEIL WHISTLER

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2 Sixth edition.
Philadelphia, J. B. Lippincott Company.
London—Wm. Heinemann.
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3 First edition. 2 volumes.
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London—Wm. Heinemann.
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9 London—T. Fisher Unwin, Patternostre Square.
New York—The Century Company, Union Square.
Autographed.

ETCHERS AND ETCHING

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10 Light tan buckram cover.
New York—The MacMillan Company, 1924.
Autographed.

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12 A Reply to an Attack—published by Wm. Marchant & Co.—autographed.

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13 Dark blue cloth covers.
Philadelphia and London—J. B. Lippincott Company.
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15 New York—Harper & Brothers, Printers and Publishers, Franklin Square.
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16 Regular edition.
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17 Photograph of Group on Shipping Board Tour.
18 Original Caricature of Pennell—Wyncie King.

THE PORTFOLIO

19 Edited by Philip Gilbert Hamerton. January, 1885.
Insert drawing—page 12—autographed.

THE PORTFOLIO

Edited by Philip Gilbert Hamerton. June, 1885.
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THE PORTFOLIO

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Insert drawing—page 214—autographed.

THE PORTFOLIO

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Insert drawing—page 97. Drawing—Joseph Pennell—autographed.
20 Catalogue—original drawings—Aubrey Beardsley—autographed.
21 Photograph of Group at Luncheon—given by Charles Dana Gibson—Washington, 1918.
22 Journal of the Gypsy Lore Society, Oct., 1908—autographed.
23 Journal of the Gypsy Lore Society, July, 1908—autographed.

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26 The Nation—Volume No. 106—Feb. 28th, 1918.
27 Catalogue of Whistler Exhibition, introduction by Pennell.
28 The Sketch Club Year Book, 1918.
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32 Catalogue of Whistler Exhibition—New York, 1910—autographed.

33 The Print Collector's Bulletin—an illustrated catalogue—autographed.

34 American Magazine of Art, 1918—autographed.

35 The Westonian—Spring Number, 1926.

36 The Art World—March, 1918—autographed.

37 International Studio—January, 1922—autographed.

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70 JOSEPH PENNELL'S PICTURES OE PHILADELPHIA

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Green cloth cover.

71 J. S. Virtue Company—26 Ivy Lane—London, E. C.
Article by Joseph Pennell, "An English Illustrator."
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Compiled by Nathaniel Pousett-Dart.

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79 Catalogue of an Exhibition of Etchings and Water Colors—Joseph Pennell.

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80 London—Wm. Heinemann—1905.
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81 Catalogue in two parts—Exhibition of Original Drawings and Lithographs of War Work in America—Joseph Pennell.

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82 London—T. Fisher Unwin, Patternostre Square—1891.
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83 New York, The MacMillan Company, 1891.
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84 Pamphlet on Charles Marquatand Burns, 1922—autographed.

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85 New York—The Century Company.
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THE GRAPHIC ARTS

Vellum board binding. Edition de luxe. Joseph Pennell.

88 The Scammon lectures 1920, published for the Art Institute of Chicago by the University of Chicago Press, Chicago, Ill.
Printed on Japan vellum—autographed.

ENGLISH CATHEDRALS

Light tan covers.
89 New York—The Century Company, 1892.
Fifth edition—autographed.

ENGLISH CATHEDRALS

Large copies—blue paper boards—Mrs. Schuyler Van Rensselaer—2 volumes.
90 New York—The Century Company, 1892.
Autographed.

QUAINT CORNERS IN PHILADELPHIA

Green cloth covers.
91 Published—John Wanamaker, Philadelphia and New York, 1899.
Autographed—"I made some of these Joseph Pennell".

ENGLISH CATHEDRALS

Dark blue cloth covers.
92 New York—The Century Company, 1892.
Fifth edition—autographed.

SALVE VENETIA

Light blue cloth cover. Francis Marion Crawford. 2 volumes.
93 New York—The MacMillan Company.
London—MacMillan & Co., Ltd., 1905.
Autographed.

RAIDERLAND—ALL ABOUT GREAT GALLOWAY

Dark green cloth cover. S. R. Crockett.
94 Toronto—Wm. Briggs, 1904.
Autographed.

A SYLVAN CITY

Green cloth covers.
95 Philadelphia—R. Continent Publishing Co.
New York—Fords, Howard & Hurbert.
1883.
Autographed—"Joseph Pennell among the others".

THE MAKERS OF MODERN ROME

Dark green cloth cover. Mrs. Oliphant.
96 London—MacMillan & Co., Ltd.
New York—The MacMillan Company, 1897.
Second edition.

NEW ENGLAND BYGONES

Brown and blue cloth covers.
97 Contains one illustration by Joseph Pennell.
Philadelphia—J. B. Lippincott Company, 1883.
Page 29 autographed—"Probably Pennell house on Fisher's Lane, Germantown."

GLEANINGS FROM VENETIAN HISTORY

Red cloth cover. F. Marion Crawford.
98 London—MacMillan & Co., Ltd.
New York—The MacMillan Company, 1907.
Autographed.

ITALIAN JOURNEYS

Dark grey cloth cover. William Dean Howells.
99 London—Wm. Heinemann & Co., 1901.
Autographed.

HAND BOOK OF ENGLISH CATHEDRALS

Light red cloth cover. Mrs. Schuyler Van Rensselaer.
100 New York—The Century Company, 1910.
Seventh edition—autographed.

101 TO GYPSYLAND —Joseph and Elizabeth Robins Pennell.

TWO PILGRIMS' PROGRESS

Green cloth covers. Joseph Pennell and Elizabeth Robins Pennell.
102 Roberts Brothers, Boston.
1886.
Autographed—"Our first trip to Italy. Joseph Pennell, and Elizabeth Robins Pennell."

THE GRAPHIC ARTS

Dark brown cloth cover. The Scammon Lectures for 1920, published for the Art Institute
103 of Chicago by the University of Chicago Press, Chicago, Ill.
Autographed.

PEN DRAWING AND PEN DRAFTSMEN

O.K'd proof sheets in portfolio—autographed. Joseph Pennell.

PEN DRAWING AND PEN DRAFTSMEN

Fourth edition—Joseph Pennell.
New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
Including corrected galley and proof sheets.
Autographed.

MODERN ILLUSTRATION

Green cloth covers. Joseph Pennell.
104 London, Geo. Bell & Sons, York St. Covent Gardens and New York.
1895—autographed.

OUR HOUSE IN LONDON OUT OF OUR WINDOW

Dark grey board cover. Elizabeth Robins Pennell.
105 Boston and New York, Houghton, Mifflin & Co.
Cambridge—Riverside Press, 1912.
Autographed.

THE SAONE, A SUMMER VOYAGE

Dark yellow cloth. Philip Gilbert Hamerton.
106 University Press, John Wilson & Sons, Cambridge, 1887.
Autographed.

A SUMMER VOYAGE ON THE RIVER SAONE

Dark red cloth cover.

107 Boston, Roberts Brothers, 1887.
Autographed—"A book by a man who was in many ways a better critic than many of his successors. Joseph Pennell".

HIGHWAYS AND BYWAYS IN DORSET

Blue cloth covers. Frederick Treves.

108 MacMillan & Co., Ltd., St. Martins Street, London.
1914—third edition—autographed.

HIGHWAYS AND BYWAYS IN THE LAKE DISTRICT

Blue cloth covers. Arthur G. Bradley.

109 MacMillan & Co., Ltd., St. Martins Street, London.
1919—fourth edition—autographed.

HIGHWAYS AND BYWAYS IN DEVON AND CORNWALL

Blue cloth covers. Arthur H. Norway.

110 London—MacMillan & Co., Ltd., St. Martins Street.
1911—seventh edition—autographed.

HIGHWAYS AND BYWAYS IN YORKSHIRE

Blue cloth covers. Arthur H. Norway.

111 London—MacMillan & Co., Ltd., St. Martins Street.
1911—third edition—autographed.

HIGHWAYS AND BYWAYS IN NORTH WALES

Blue cloth covers. G. Bradley.

112 London—MacMillan & Co., Ltd., St. Martins Street.
1919—fifth edition—autographed.

HIGHWAYS AND BYWAYS IN EAST ANGLIA

Blue cloth covers. William A. Dutt.

113 MacMillan & Co., Ltd., St. Martins Street, London.
1914—third edition—autographed.

HIGHWAYS AND BYWAYS IN DEVON AND CORNWALL

Green cloth covers. Arthur H. Norway.

114 London—MacMillan & Co., Ltd.
New York—The MacMillan Company.
1904—fifth edition—autographed.

HIGHWAYS AND BYWAYS IN NORMANDY

Green cloth covers. Percy Dearmer.

115 London—MacMillan & Co., Ltd.
New York—The MacMillan Co.
1900—first edition—autographed.

HIGHWAYS AND BYWAYS IN NORTH WALES

Green cloth covers. Arthur G. Bradley.

116 London—MacMillan & Co., Ltd.
New York—The MacMillan Company.
1901—second edition—autographed.

HIGHWAYS AND BYWAYS IN EAST ANGLIA

Green cloth covers. William A. Dutt.
117 London—MacMillan & Co., Ltd.
New York—The MacMillan Company.
1901—first edition—autographed.

CHARING CROSS TO ST. PAUL'S

Dark blue cloth cover. Justin McCarthy and Joseph Pennell.
118 Large copy—limited to 100.
New York—The MacMillan Company.
London—Seeley & Co., Ltd., Essex Street, Strand, 1891.

CHARING CROSS TO ST. PAUL'S

Dark red cloth cover. Small copy. Justin McCarthy and Joseph Pennell.
119 New York—The MacMillan Company, 112 Fourth Avenue, 1893.
Autographed.
120 Same bound in dark leather—loaned by John F. Braun.

THE LITTLE BOOK OF LONDON

Picture of street scene in London on wrapper. Joseph Pennell.
121 T. N. Foulis—London and Edinburgh.
Autographed.

VENICE THE CITY OF THE SEA

Board cover. Joseph Pennell.
122 T. N. Foulis, London and Edinburgh—Boston—Leroy Philips.
Autographed, "San Francisco, the city of the golden gate."

123 SAN FRANCISCO—The City of the Golden Gate.

THE LITTLE BOOK OF LONDON

Paper cover, Thames Scene, by Joseph Pennell.
124 T. N. Foulis—London and Edinburgh.
Autographed.

THE GREAT NEW YORK

Board cover. Picture of lower Broadway on cover. Joseph Pennell.
125 Boston—Leroy Phillips.
Autographed.

THE GREAT NEW YORK

Board cover. Picture of New York at night. Joseph Pennell.
126 Boston—Leroy Phillips.
Autographed.
127 HAUNTS OF LONDON—Joseph Pennell.

ETCHING IN AMERICA

Grey-green cloth cover. J. R. W. Hitchcock.
128 New York, White, Stokes & Allen, 1886.
Autographed—"Probably the first book in which my name appears. Joseph Pennell."

THE WORK OF CHARLES KEENE

Red cloth cover. Large copy. Introduction—Joseph Pennell.
New York—R. H. Russell.
129 London—T. Fisher Unwin and Bradbury, Agnew & Co., Ltd., 1897.
Autographed—"Mr. Welsh's copy of the life and works of the man whom Whistler said was the greatest British artist since Hogarth. Joseph Pennell, 1919".
Also autographed—"This book belongs to Homer Davenport, New York, 1906".

THE ART OF CHARLES KEENE—Manuscript.

130 New York—published—The Century Company. Joseph Pennell.
Autographed.

PABLO DE SEGOVIA QUEVEDO—Vierge.

Large copy. Vellum cover.
131 Comments on the work of Vierge. Joseph Pennell.
London, printed by Unwin Brothers at the Gresham Press for T. Fisher Unwin, and published by him in 1892.
Autographed—"A good copy of Vierge, who was a big artist. Joseph Pennell. H. D. Welsh's copy".

THE ADVENTURES OF AN ILLUSTRATOR

Limited edition. Large copy. Joseph Pennell.
132 Tan cloth cover.
Published—Little, Brown & Co., 34 Beacon Street, Boston, Mass., in the year 1925.
This is No. K of 15 copies of the limited edition of this book printed for presentation by Joseph Pennell.
Autographed.

THE ADVENTURES OF AN ILLUSTRATOR

Limited edition. No. 51. Joseph Pennell.
133 Tan cloth cover.
Published by Little, Brown & Co., 34 Beacon St., Boston, Mass., in the year 1925.
Autographed.

134 THE ADVENTURES OF AN ILLUSTRATOR—regular edition.

135 Century Magazine—January and March, 1922.
136 Catalogue of the Exhibition of The adventures of an Illustrator—The Anderson Galleries.

PEN DRAWING AND PEN DRAFTSMEN

Large copy—fourth regular edition—Joseph Pennell.
137 Light tan buckram cover.
New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
Autographed.

PEN DRAWING AND PEN DRAFTSMEN

Large copy—japan vellum cover—first edition. Joseph Pennell.
138 London and New York—MacMillan & Company, 1889.
Autographed—Joseph Pennell—"original copy—first edition".

PEN DRAWING AND PEN DRAFTSMEN
Fourth edition—edition de luxe—Joseph Pennell.
Dark red Italian hand made cover—large copy.
139 New York—The MacMillan Company.
London—T. Fisher Unwin, Ltd., 1920.
One of three unnumbered copies.
Autographed—including sketch by Pennell of one of the "State in Schuylkill" drawings.
140 Unbound O.K.'d. Proof sheets of fourth edition of Pen Drawings and Pen Draftsmen.
141 Manuscript of Address delivered during second Art Week, 1923.

PEN DRAWING AND PEN DRAFTSMEN
First edition—japan vellum cover—large, special copy—Joseph Pennell.
142 London and New York—MacMillan & Co., 1889.
With an original drawing—Joseph Pennell—No. 18.
Autographed—"With letter dated 15-12-1891. 'Sirs: The sketch in the special copy of my book on the drawing about which you inquire is the Place in the Church of St. Volban at Abbeville. Yours truly, Joseph Pennell. Messrs. Henry Southeran & Co.'"
143 THE GRAPHIC ARTS—Thumb Print of Joseph Pennell—Autographed, "his mark—her book," Joseph Pennell, loaned by Mrs. Andrew Wright Crawford.
144 Illustrated Catalogue of Etchings by American Artists—Albert Roullier's Art Galleries—Chicago.

PEN DRAWING AND PEN DRAFTSMEN
First edition—dark brown cloth cover. Joseph Pennell.
145 London and New York—MacMillan & Company, 1889.
Autographed—Joseph Pennell—"The first edition of my first big book. Used by Joseph Pennell for his fourth edition. Pages corrected for publication of the same."
146 Corrected unbound galley proofs and manuscript—fourth edition of Pen Drawing and Pen Draftsmen.
150 Catalogue of Joseph and Elizabeth Robins Pennell's Whistler Exhibition, Library of Congress—autographed.

THE ILLUSTRATION OF BOOKS
Brown cloth covers. Joseph Pennell.
151 London—T. Fisher Unwin, Patternostre Square.
1896—autographed.
Autographed—"Dear Welsh—If the artists of the United States had studied this book, illustration in this country would not be as rotten as it is. Joseph Pennell, 5-12-1918."
152 The Print Connoisseur—June, 1921—picture of Pennell—Oberhardt.
154 Etchings by American Artists.
159 Book of Drawings. Privately printed for Mr. and Mrs. F. T. Davies, 1891—autographed.
160 The American Magazine of Art—January, 1920—autographed.
161 Photograph of Joseph Pennell, Stephen Parish, Liberty Tadd, Henry R. Poore.
162 The Printing Art—October, 1919—autographed.
163 Over the Alps on a Bicycle—New York, 1898.
164 The Imprint—January, 1913.
165 to 183. Photographs of Joseph Pennell—William Shewell Ellis.

THE ILLUSTRATION OF BOOKS
Dark red cloth covers. Joseph Pennell.
184 New York—The Century Company.
1898.
8-sheet War Poster made for Film Division of the Committee on Public Information.

BOOKS WRITTEN AND ILLUSTRATED BY JOSEPH PENNELL

Walt Whitman
The Sylvan City
The Creoles of Louisiana
A Canterbury Pilgrimage
Two Pilgrims' Progress
Our Sentimental Journey
Tuscan Cities
Old Chelsea
The Plantin Museum
Cycling, the Badminton Library
English Cathedrals
The Saone, A Summer Voyage
The Stream of Pleasure
Our Journey to the Hebrides
French Cathedrals
Aquitaine
The Jew at Home
The Castle Line
Play in Provence
To Gypsyland
Makers of Rome
Highways and Byways Series: Cornwall and Devon, Norfolk and Essex, North Wales, Yorkshire, Lake Country
The Alhambra
The Raiders' Country
The Norfolk Broads
A Little Tour in France
Italian Hours
English Hours
Castilian Days
Italian Journeys
Charing Cross to Saint Paul's
Over the Alps on a Bicycle
Our Philadelphia
The Road in Tuscany
Gleanings from Venetian History
London Stock Exchange
City Series: London (2), New York, Venice
San Francisco
The New New York
Our House
Pictures of the Wonder of Work: The Panama Canal
In the Land of Temples
War Work in England, War Work in America
Making a Liberty Loan Poster
Nights
London

BOOKS WRITTEN BY JOSEPH PENNELL

Pen Drawing and Pen Draftsmen
The Illustration of Books
The Graphic Arts
Charles Keene
Introduction to Pablo de Segovia by Vierge
Etchers and Etching
The Adventures of an Illustrator

IN COLLABORATION WITH ELIZABETH ROBINS PENNELL

A Canterbury Pilgrimage
Our Sentimental Journey
Two Pilgrims' Progress
Stream of Pleasure
Journey to the Hebrides
Play in Provence
Lithographers and Lithography
Life of Whistler
The Whistler Journal

The Committee wishes to thank:

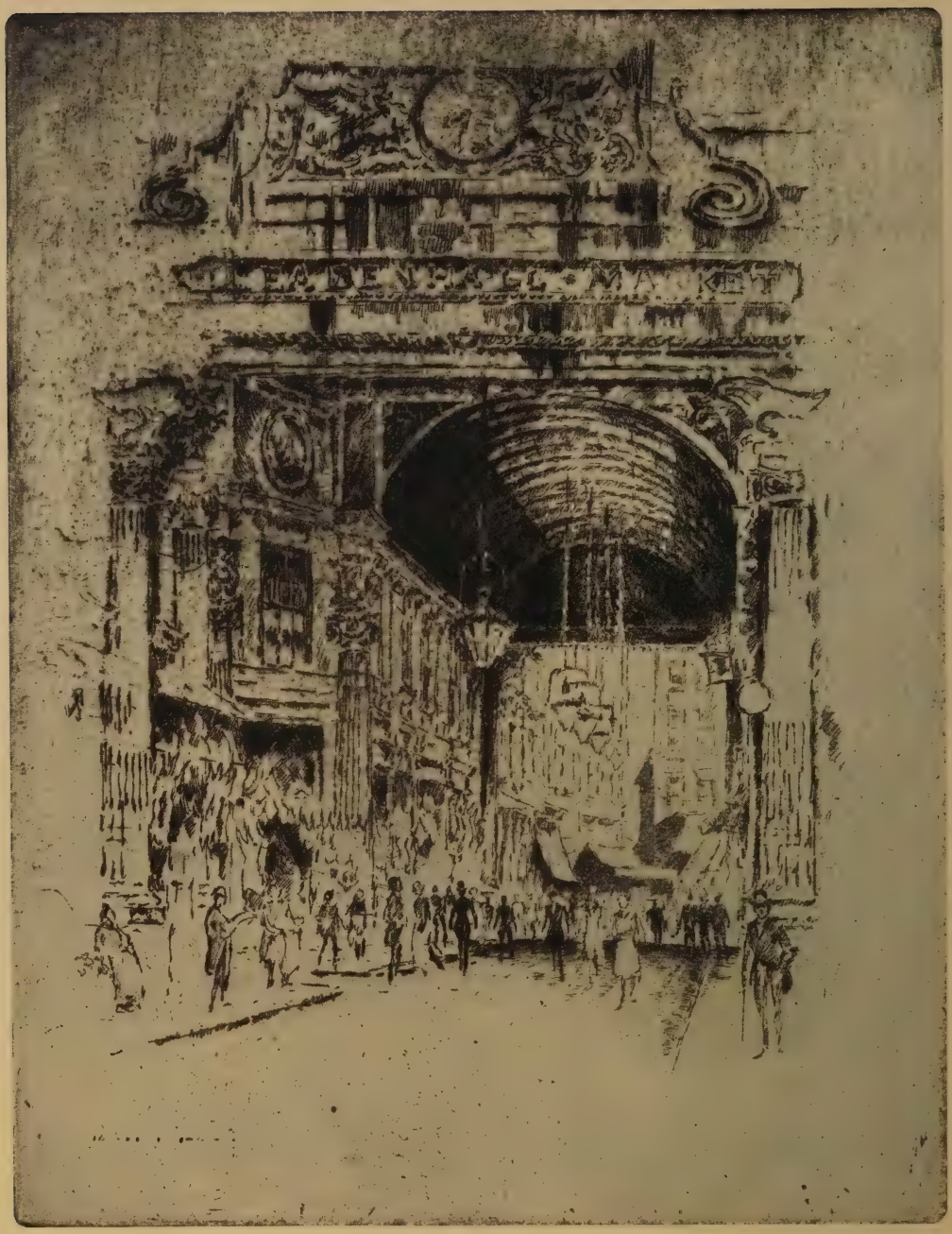
William Oberhardt for the drawing used as frontispiece.

Little Brown & Company of Boston for permission to use the drawing of Joseph Pennell as a frontispiece. It originally appeared in the "Adventures of an Illustrator."

Esler D. Schaffer for the loan of the lithographs numbered 241, 245, 260 and 264 from the "Land of Temples" series.

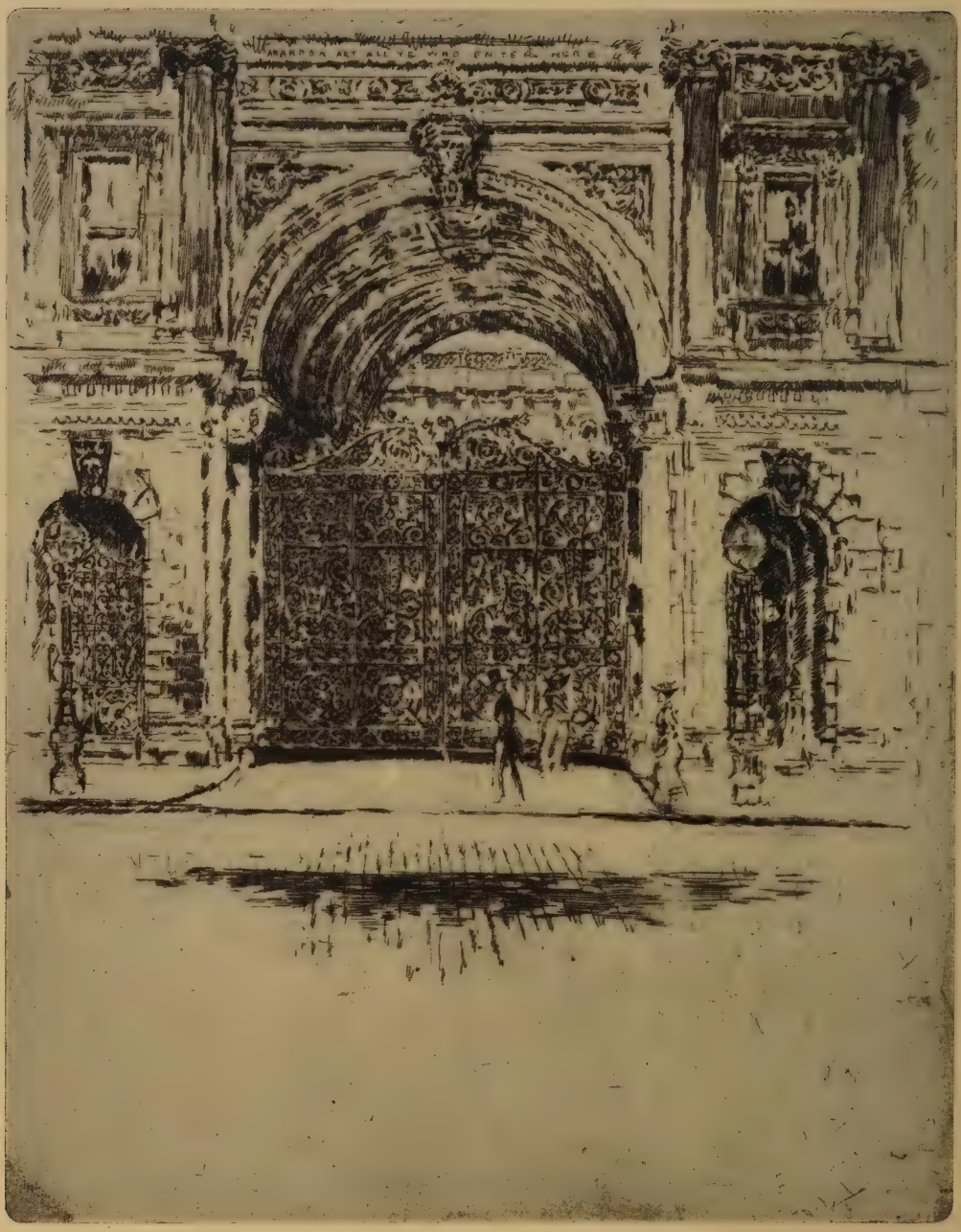
J. B. Lippincott Company for permission to use the cuts of the lithographs which have appeared in their various publications.

PONTE VECCHIO

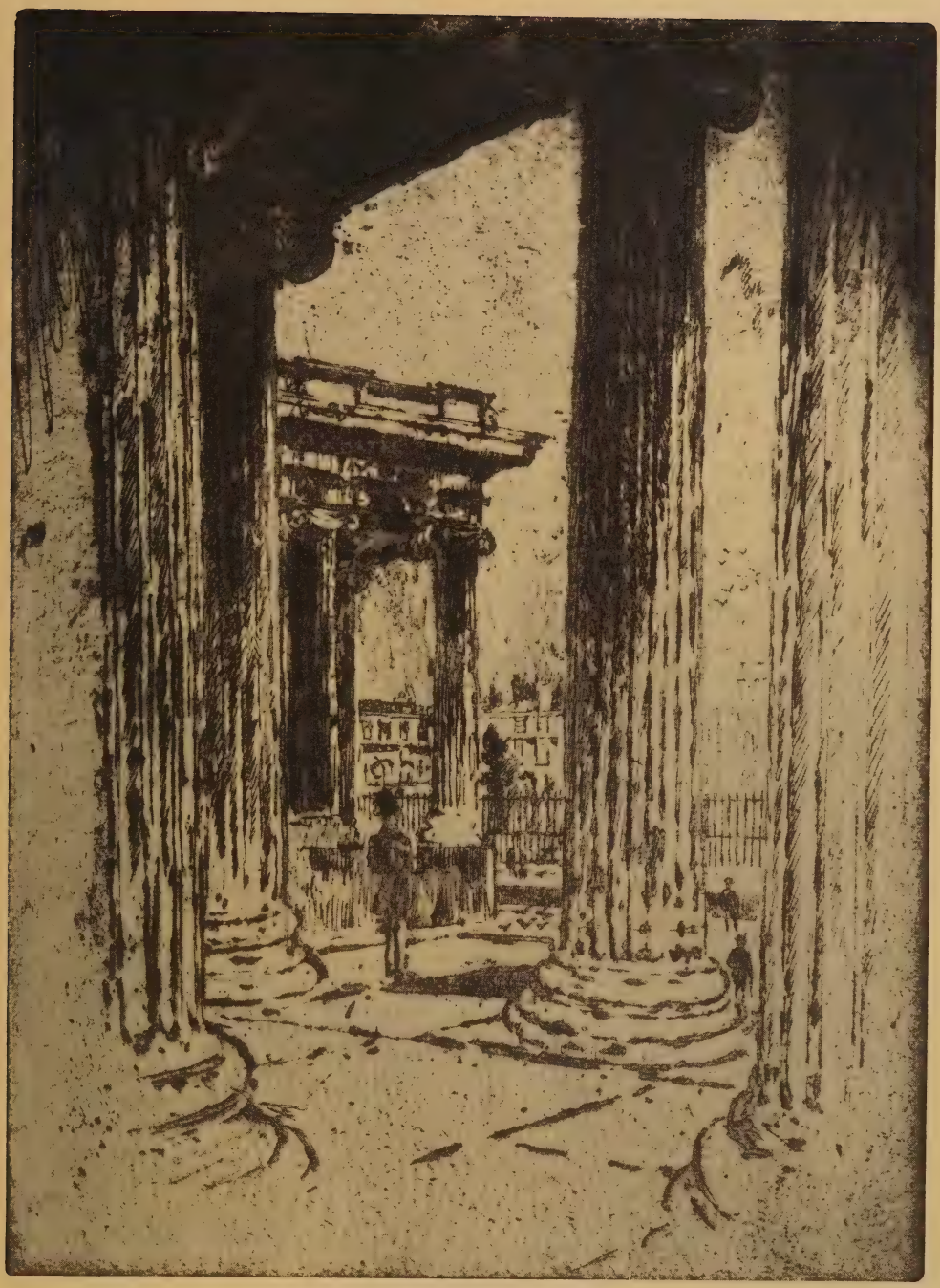


LEADENHALL MARKET

THE YORKSHIRE TERRIER



ENTRANCE ROYAL ACADEMY, BURLINGTON HOUSE

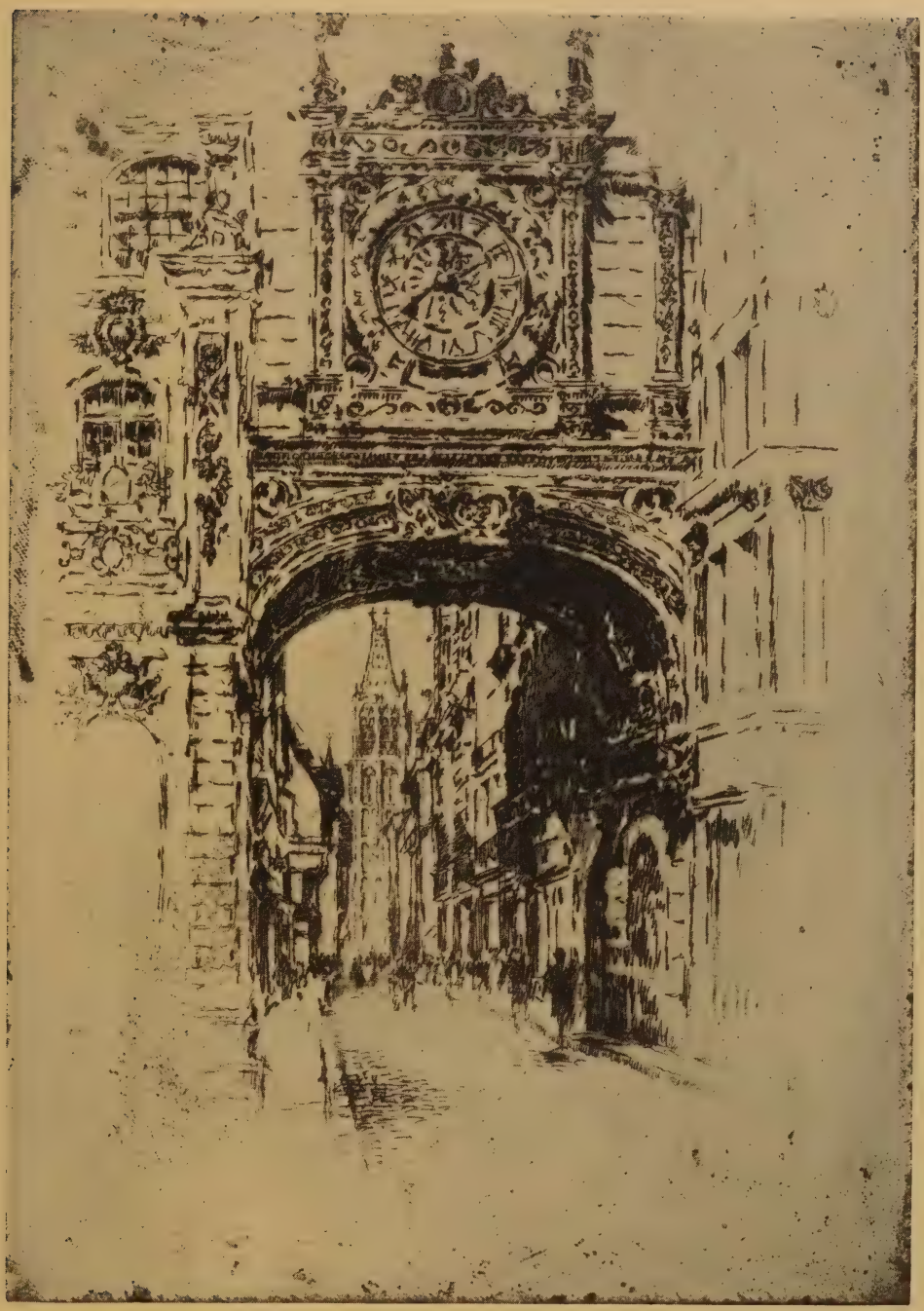


PORTICO, BRITISH MUSEUM

BRIDGE STREET, WESTMINSTER

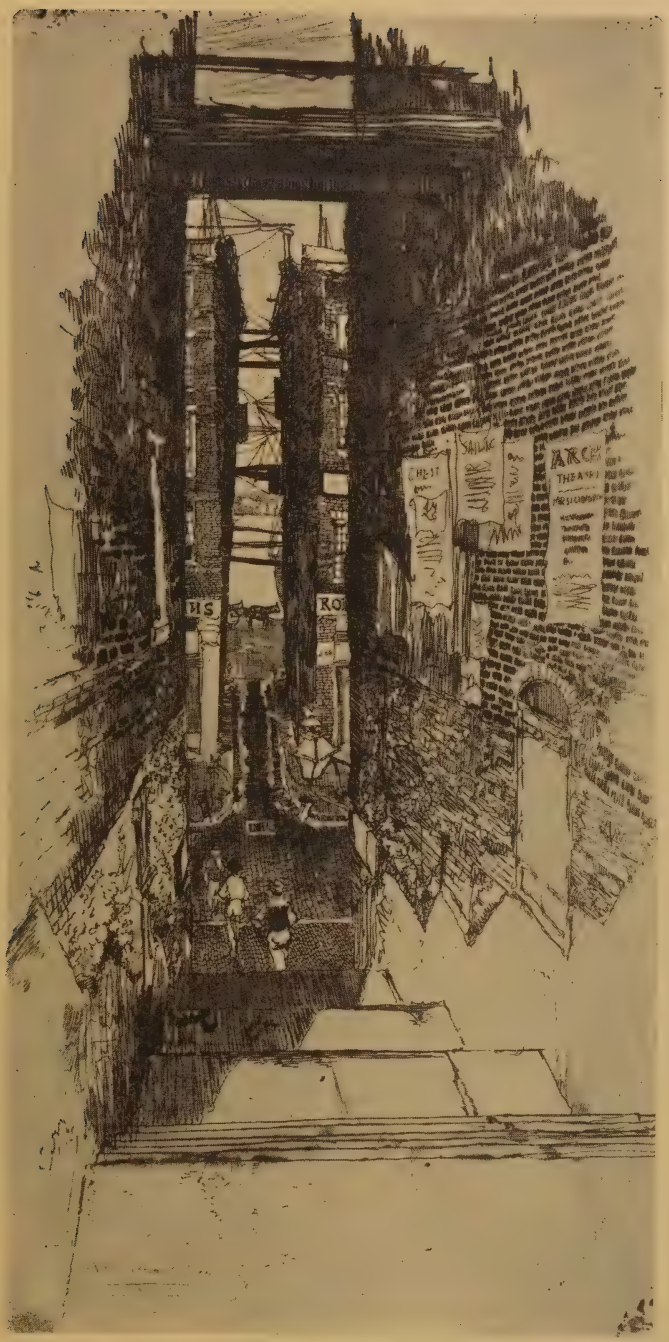
CHARING CROSS SHOPS, RAINY NIGHT

LE STYRGE



GROS HORLOGE ROUEN

TRANSCEPT BEAUVAIS, NIGHT

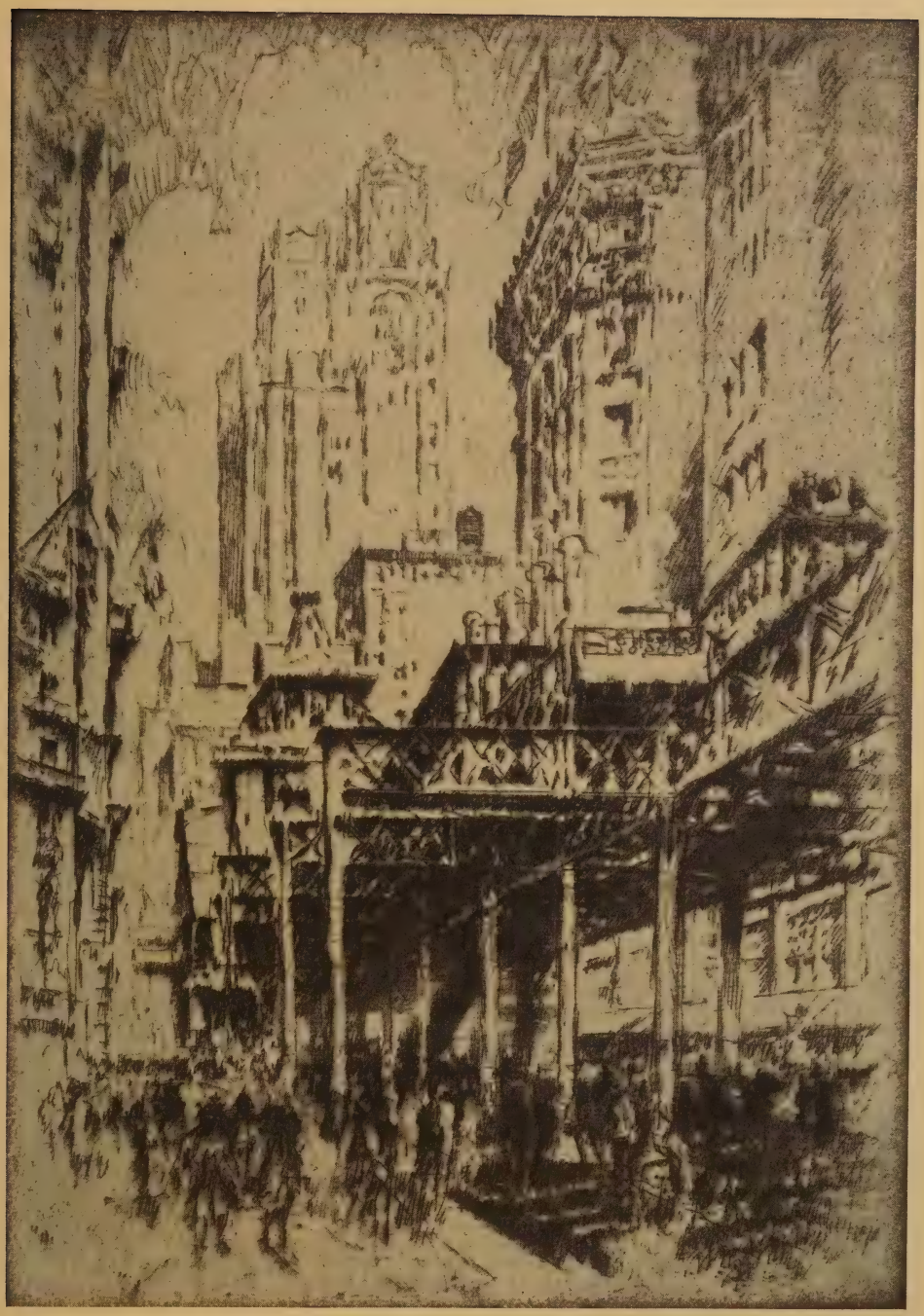


WATER STREET STAIRS, PHILADELPHIA

UP BROAD STREET FROM SPRUCE STREET, PHILADELPHIA

CROSS OF GOLD, CEDAR STREET BUILDINGS, NEW YORK

THE WOOLWORTH BUILDING AND THE ARCH, NEW YORK

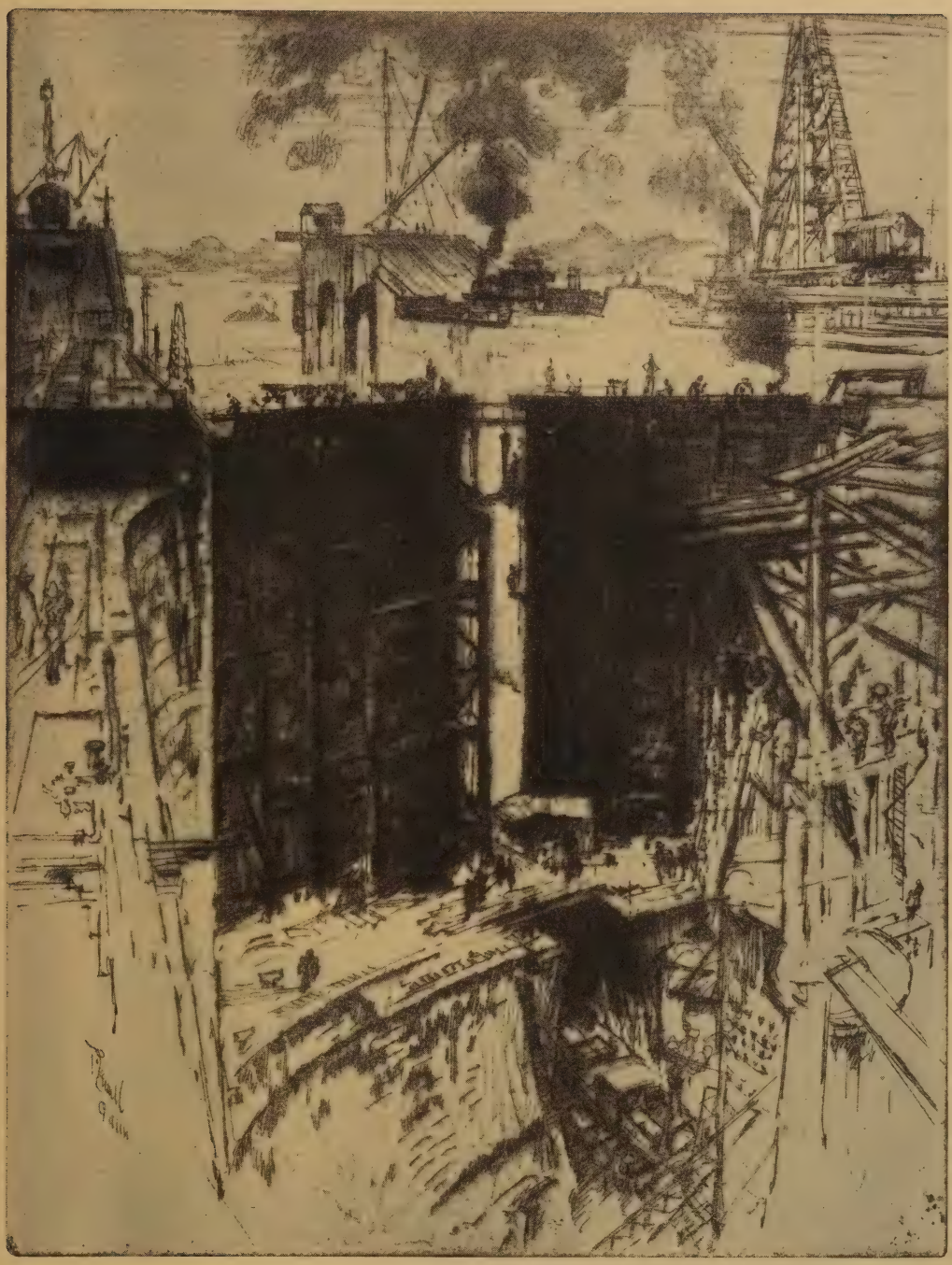


THE ELEVATED, NEW YORK

ARCHWAY MUNICIPAL BUILDING, NEW YORK

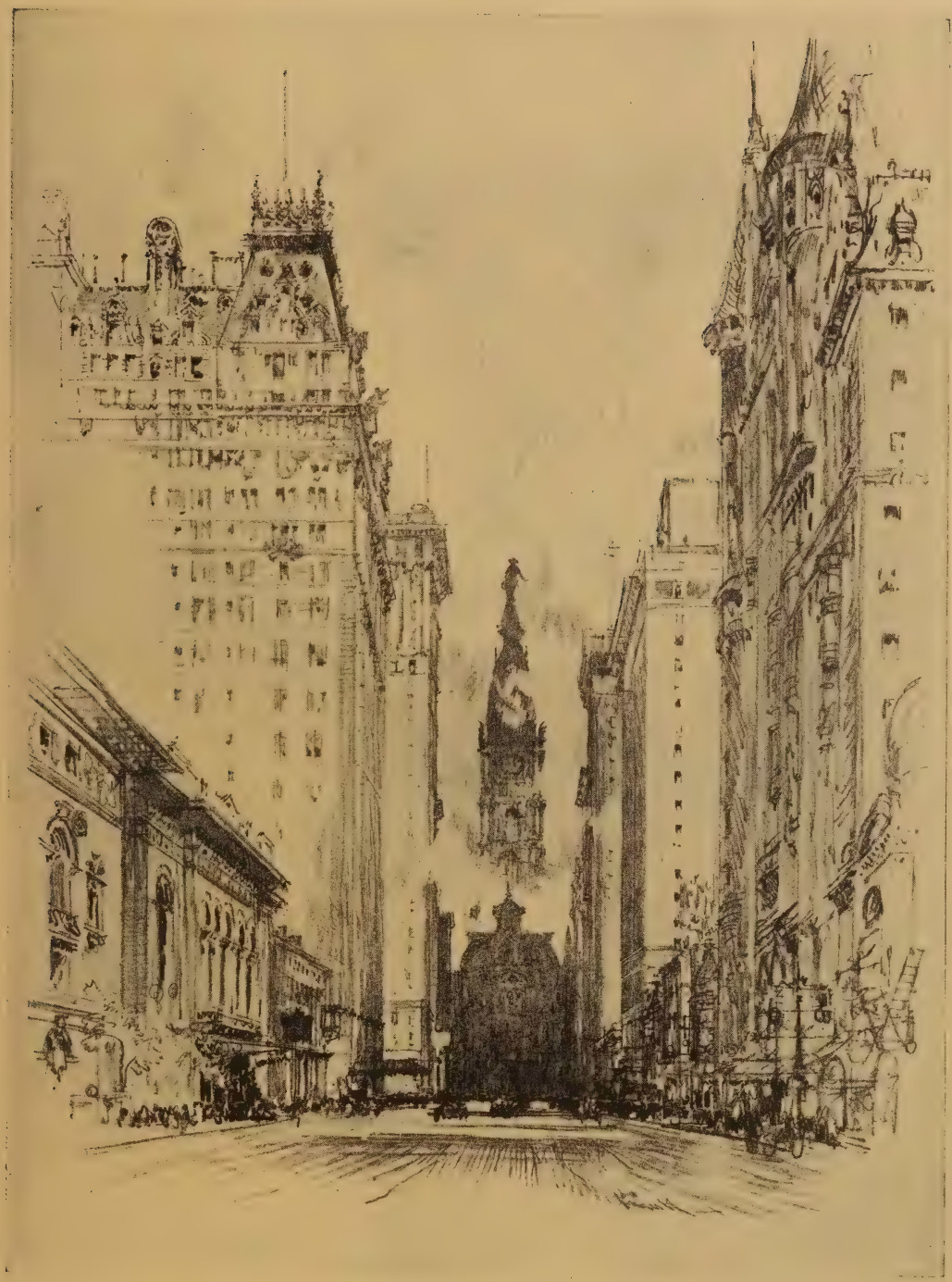
FERRY HOUSE, JERSEY CITY

WORKS LE CREUSOT

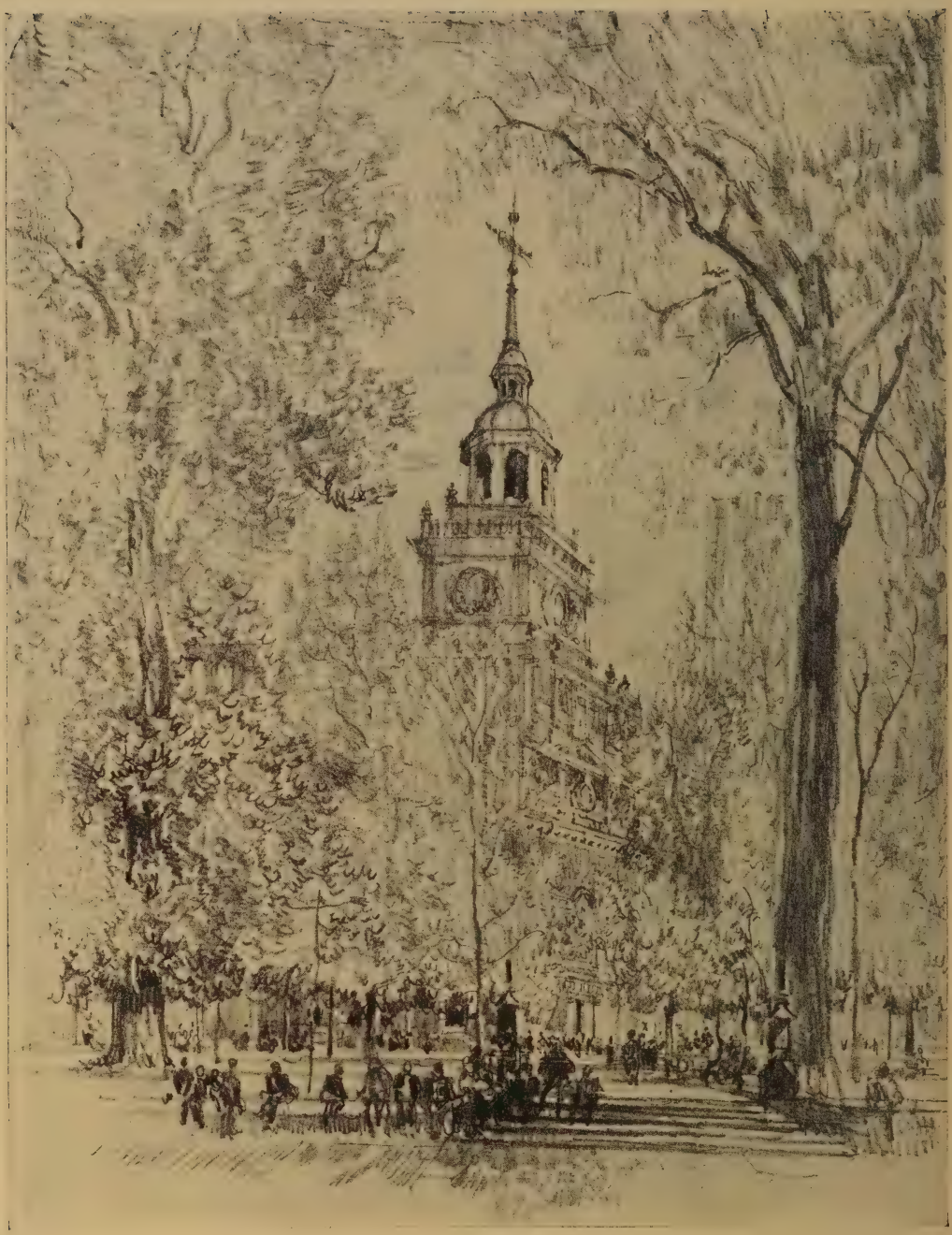


GATUN LOCKS, PANAMA

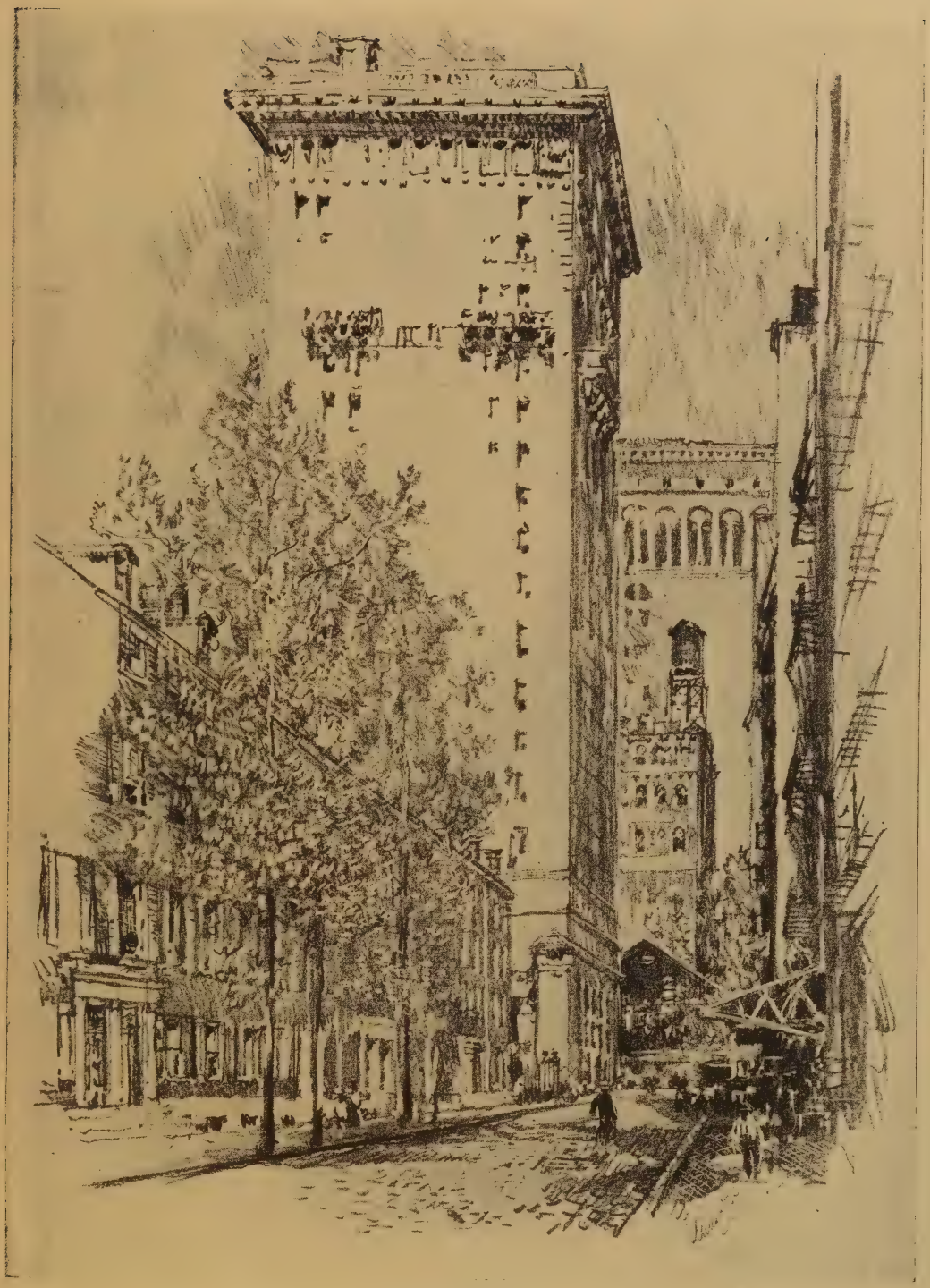
OLD AND NEW ROME



LOOKING UP BROAD STREET FROM SPRUCE STREET



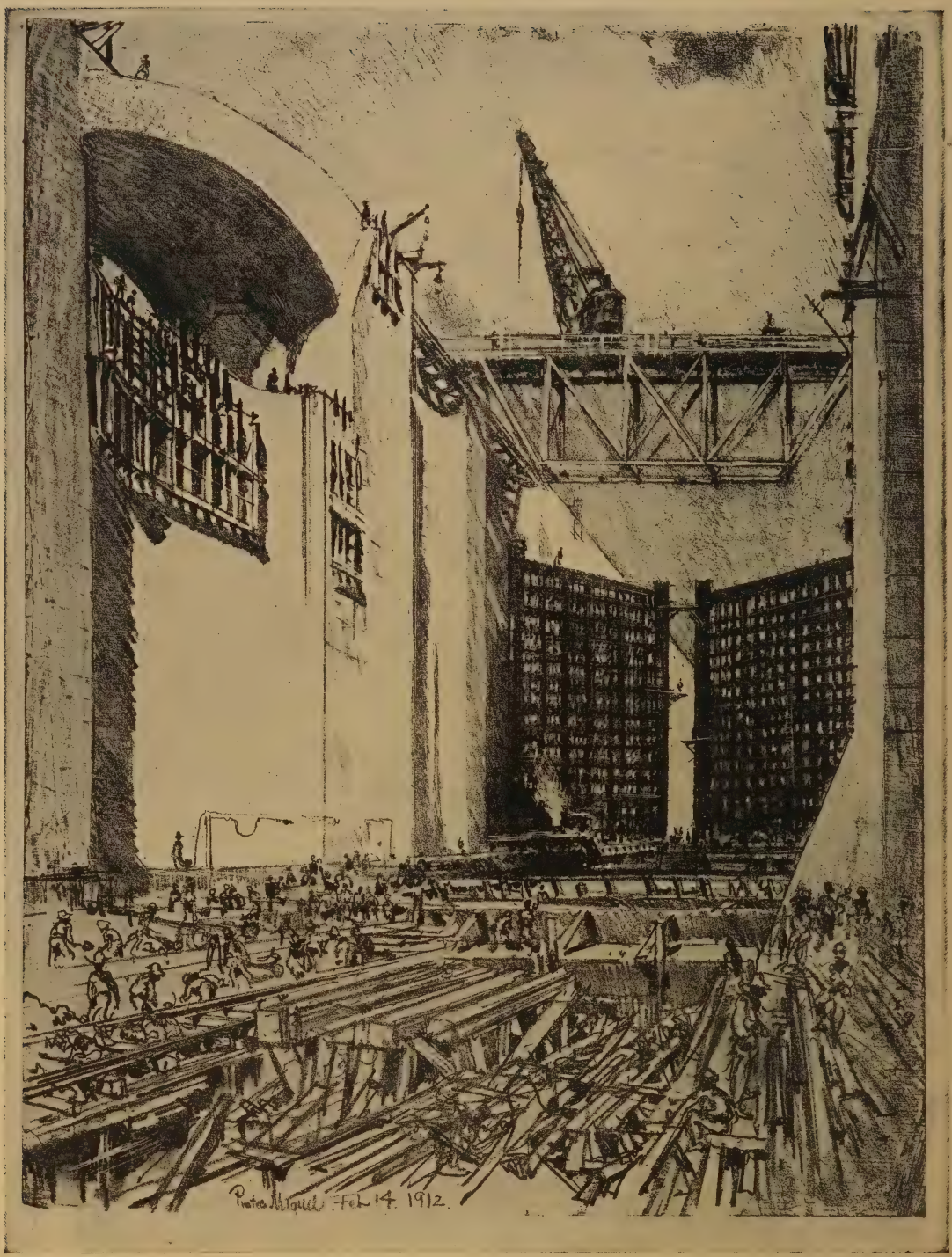
INDEPENDENCE SQUARE AND THE STATE HOUSE



GIRARD STREET

TEMPLE OF JUNO FROM THE RAVINE

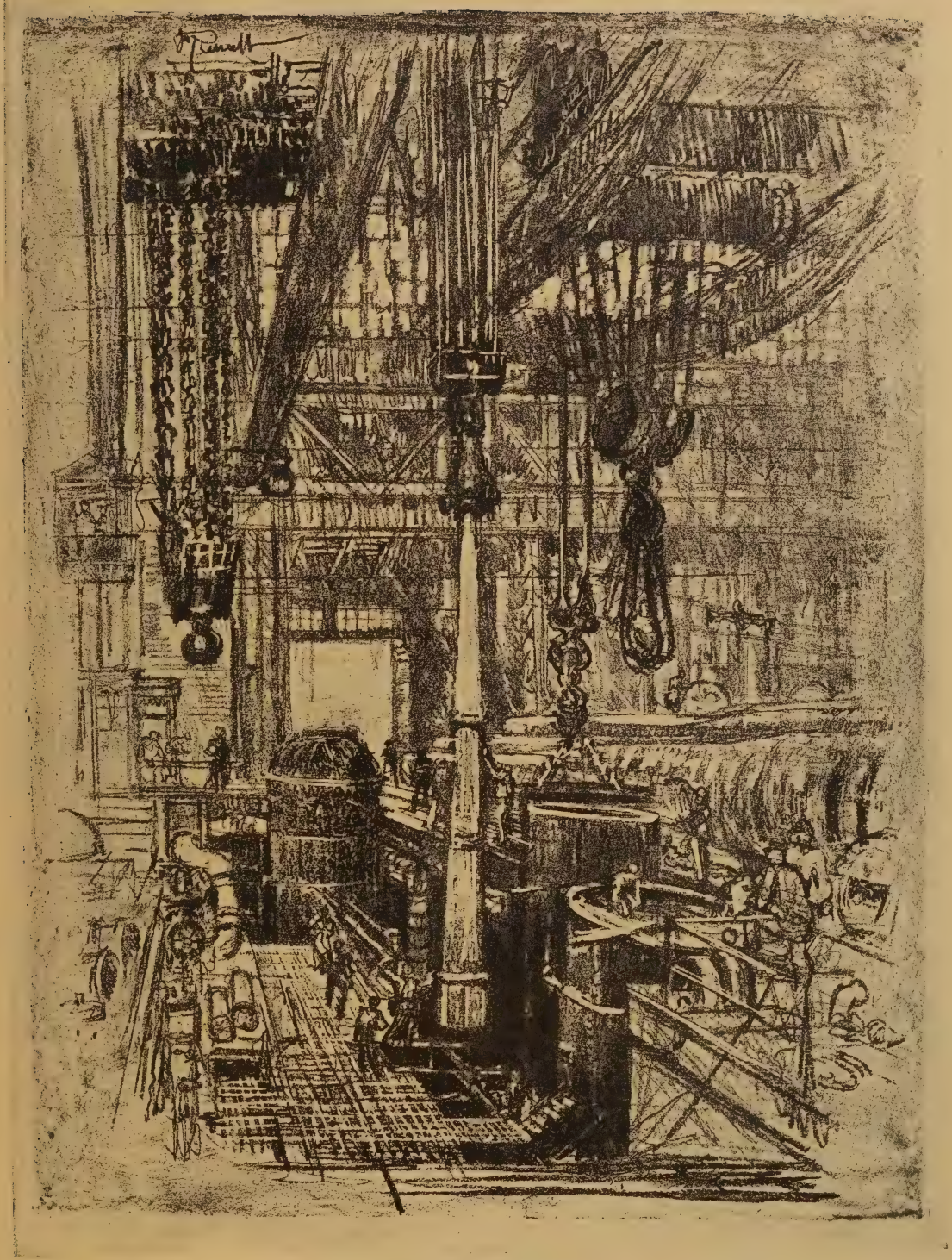
THE CUT — LOOKING TOWARD CULEBRA



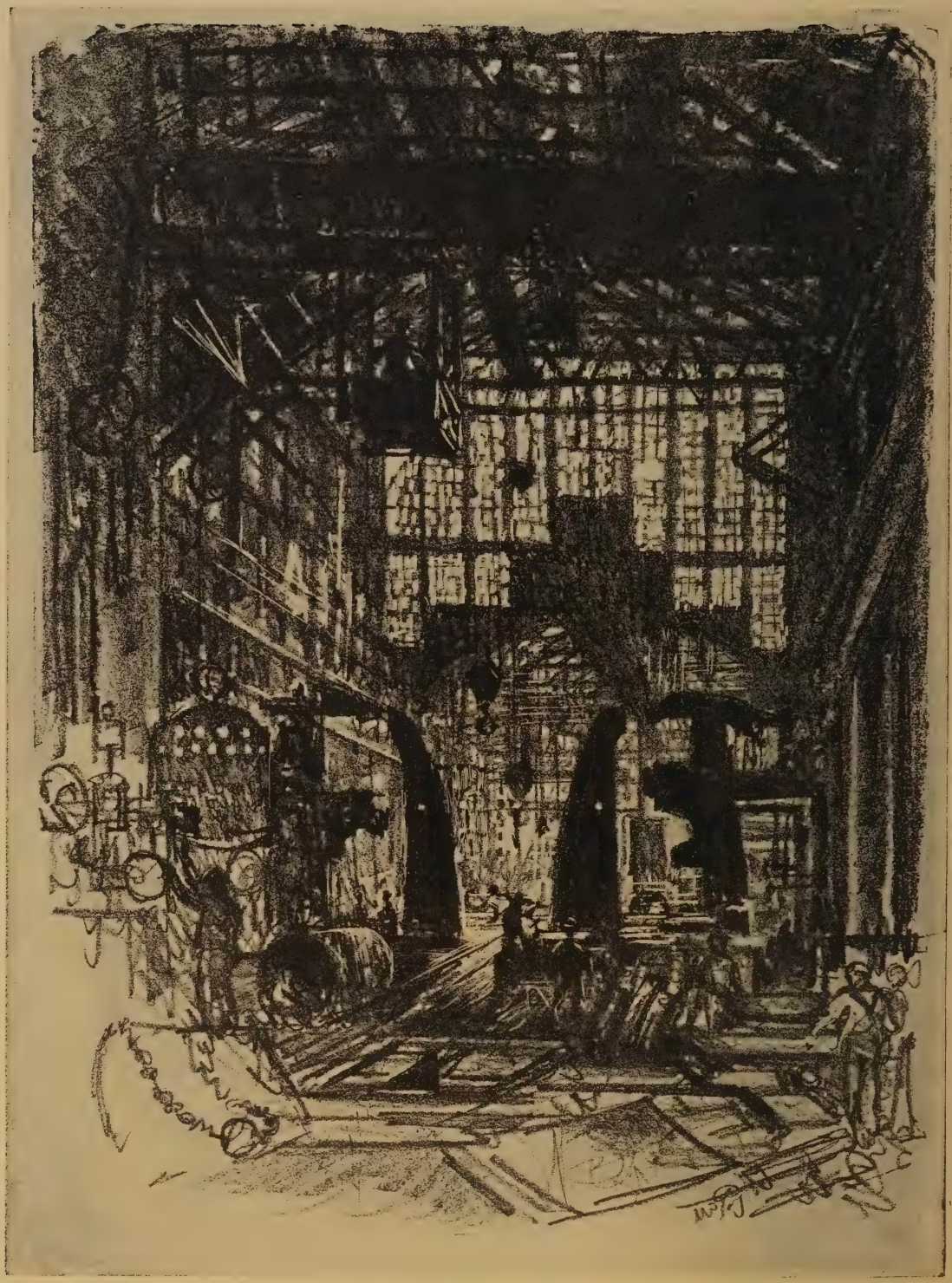
LAYING THE FLOOR OF PEDRO MIGUEL LOCK

THE GATES OF PEDRO MIGUEL

BUILDING DESTROYERS. NO. ONE



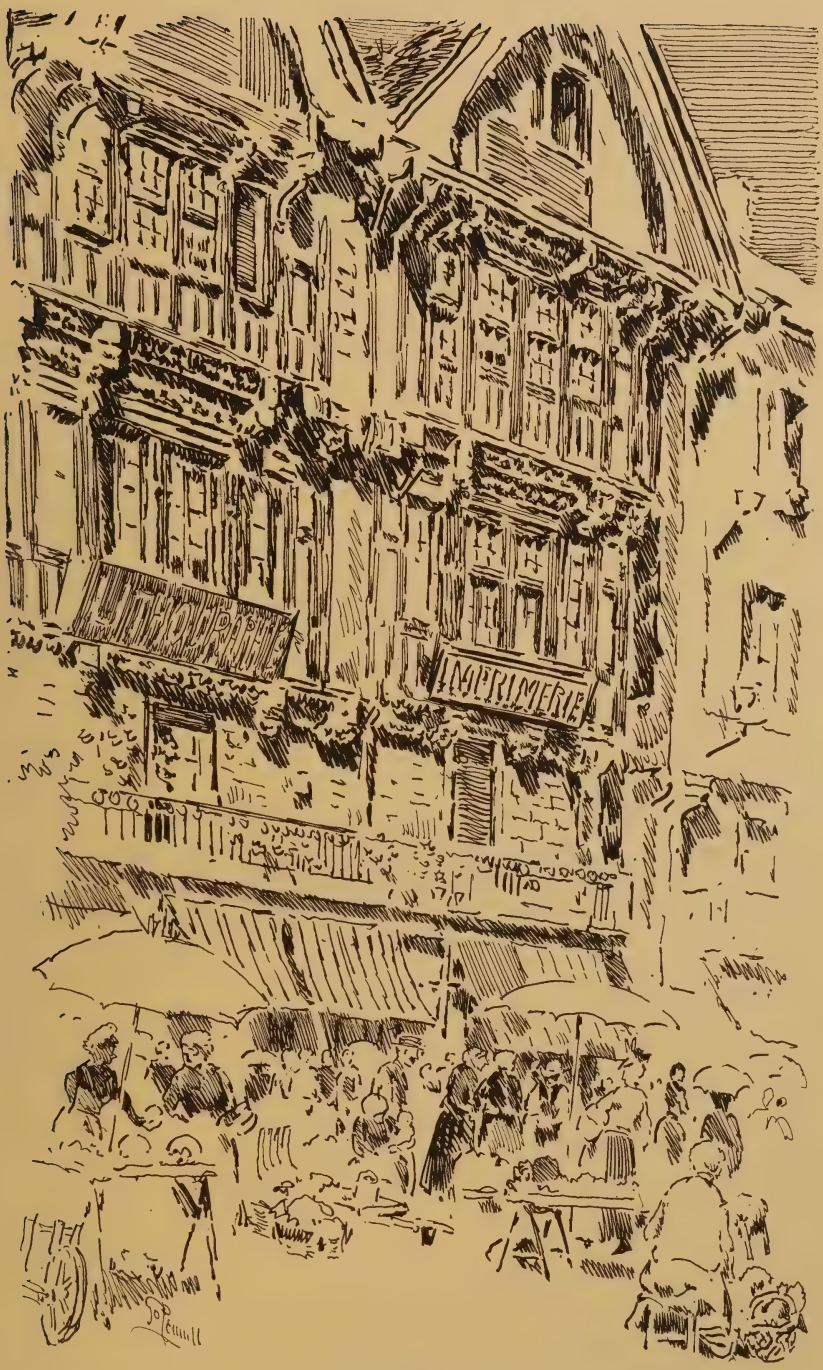
THE GUN PIT. NO. TWO



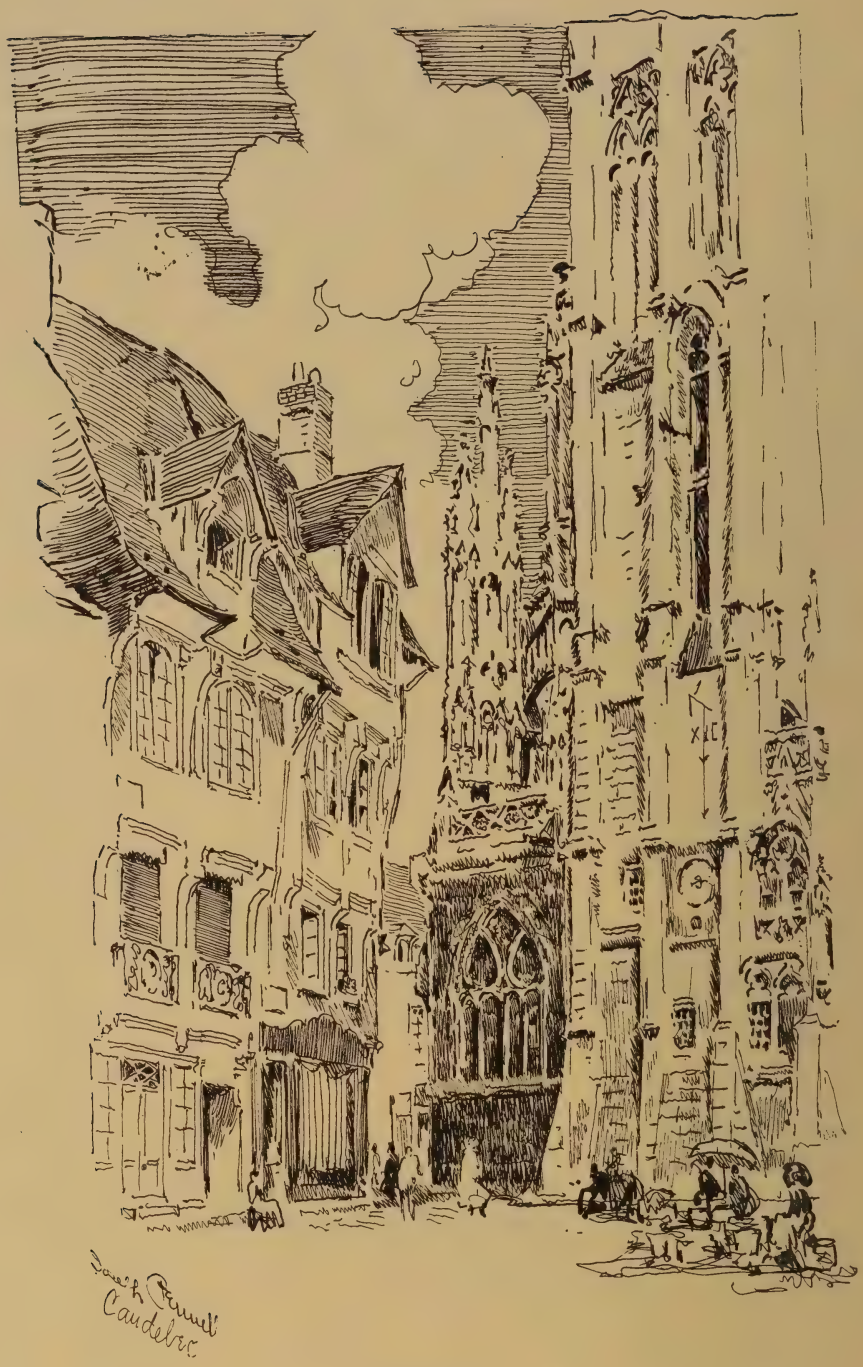
THE RIVETERS

VICTOR EMMANUEL MONUMENT, ROME

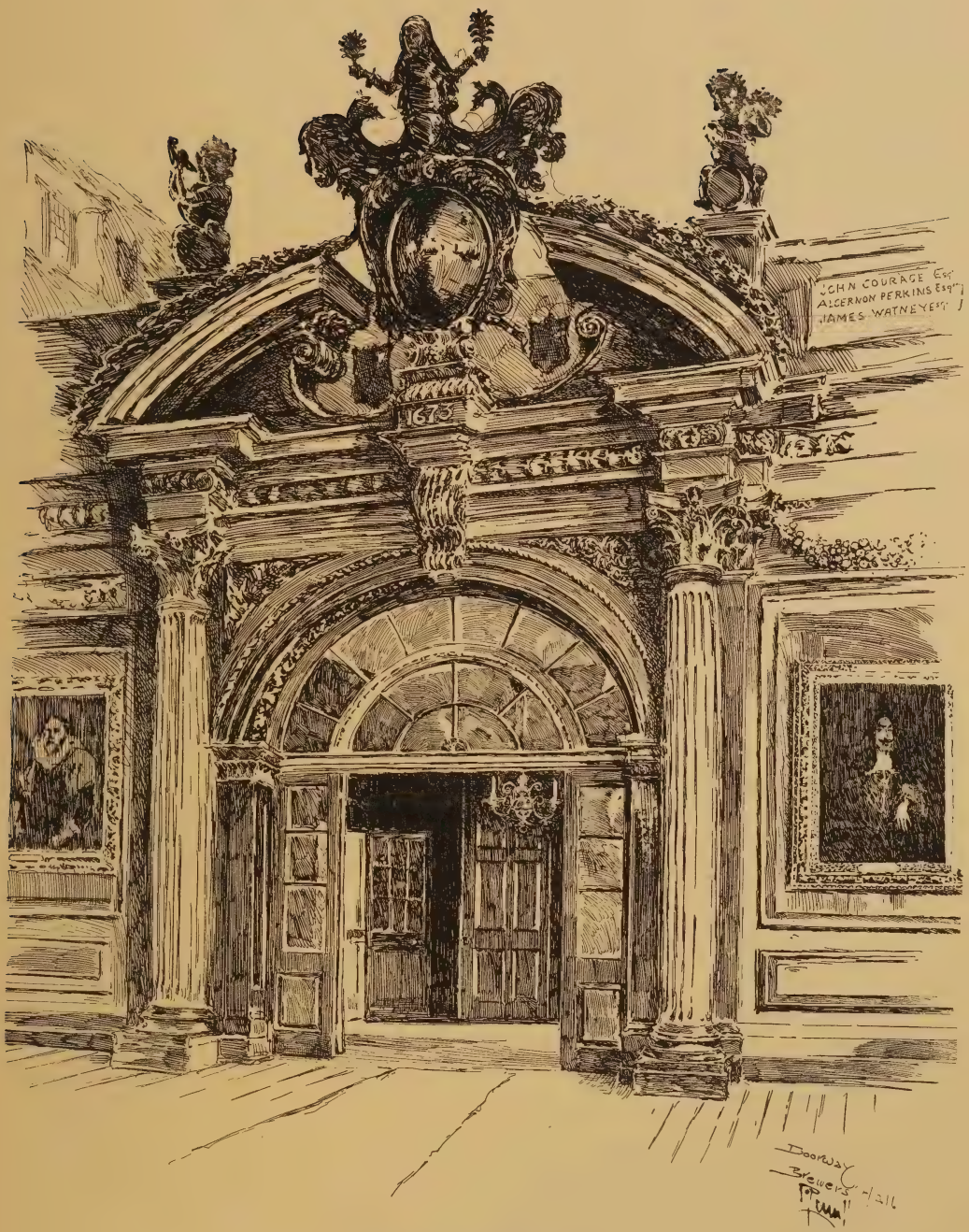
BUILDING THE WOOLWORTH BUILDING



OLD HOUSES, ST. LO



CAUDEBEC



DOORWAY BREWERS' HALL

FLOWER MARKET AND BUTTER TOWER, ROUEN

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